



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

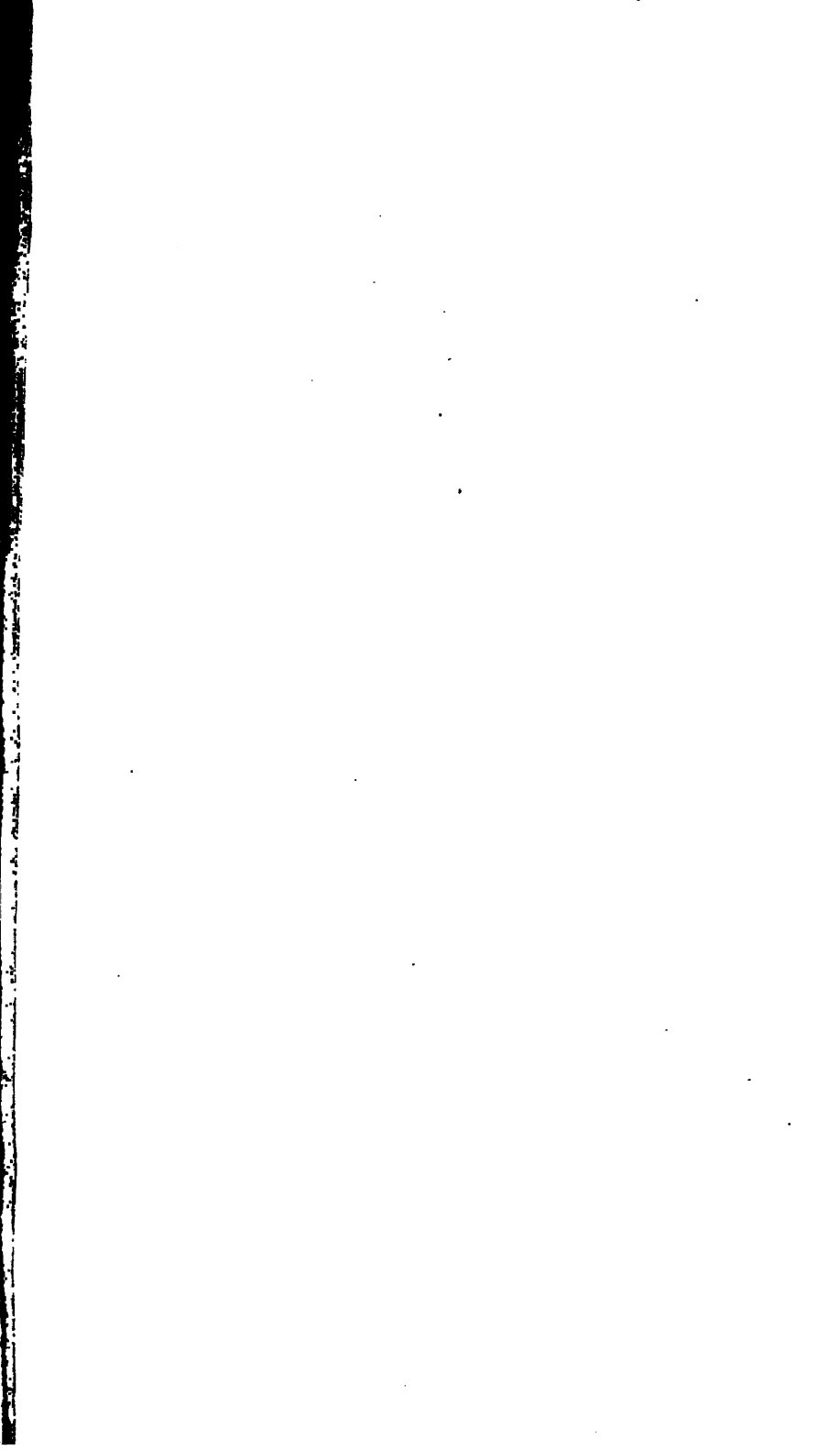
Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

NYPL RESEARCH LIBRARIES



3 3433 08231254 1







THE ART
OF
LATIN POETRY.

FOUNDED ON THE WORK OF

M. C. D. JANI.

**BY A MASTER OF ARTS, AND FELLOW OF A COLLEGE
IN CAMBRIDGE.**



CAMBRIDGE:

**PRINTED FOR W. P. GRANT;
AND SIMPKIN AND MARSHALL,
LONDON,**

1828.

T. C. Hansard, Printer,
Paternoster-Row,
London.

ADVERTISEMENT.

IT was my original intention, that this little work should be nothing more than a revision of the "*Ars Poetica Latina*" of CHRISTIAN JANI. In acting with this view, however, I found that there were in that learned and ingenious treatise, many things superfluous and unnecessary for the object proposed; and, on the other hand, many most important points omitted, or very slightly noticed. Another objection to the popular use of JANI is the language in which he writes. To young persons, for whom such a work is principally intended, modern Latinity is a very repulsive and laborious study. The difficulty they find in understanding the author's *words* prevents them from receiving the full benefit of his *meaning*. Taking, however, the plan of JANI's book as the ground-work of my own, changing his language to the vernacular, adopting most of his valuable sug-

gestions, omitting or adding wherever occasion required, and correcting the few errors which escaped from his learned pen—I am not without hope, that a work has been produced which will go far towards filling a void, hitherto very sensibly felt both by the reader and writer of Latin Poetry.

CONTENTS.

PRELIMINARY OBSERVATIONS. PROGRESS OF THE LATIN LANGUAGE. CHRONOLOGICAL SKETCH OF THE LATIN POETS.

BOOK I.—LAWS OF METRE.

CHAPTER I.—QUANTITY.

	<i>page</i>
§ 1. <i>Definition of Quantity</i>	11
2. <i>General Rules.</i> a. <i>Position.</i> b. <i>The letter J.</i> c. <i>Vowel before a Mute and Liquid in the same word.</i> d. <i>Vowel before s and another consonant.</i> e. <i>Final Vowel before a Mute and Liquid beginning the next word.</i> f. <i>Diphthongs.</i> g. <i>Vowel before another in the same word.</i> h. <i>Elision.</i> i. <i>Quantity of Derivatives.</i>	ib.
3. <i>Special Rules. Quantity of First Syllables</i>	14
4. <i>Quantity of Middle Syllables</i>	ib.
5. <i>Quantity of Final Syllables</i>	ib.

CHAPTER II.—ON THE FEET.

§ 1. <i>Foot, whence derived.</i> a. <i>Dissyllabic Feet.</i> b. <i>Trisyllabic.</i> c. <i>Tetrasyllabic. Scanning</i>	17
2. <i>Cæsura</i>	19
3. <i>Complete or Incomplete State of a Verse</i>	ib.
4. <i>Synalæpha</i>	20

CHAP. III.—ON THE DIFFERENT KINDS OF VERSE.

§ 1. <i>The Hexameter</i>	21
2. <i>Iambic.</i> a. <i>Trimeter.</i> b. <i>Scæzon.</i> c. <i>Dimeter.</i> d. <i>Tetrameter Catalectic</i>	24

	<i>page</i>
§ 3. <i>Trochaic Tetrameter Catalectic</i>	26
4. <i>Anapæstic Dimeter</i>	ib.
5. <i>Choriambic. a. Glyconian. b. Asclepiad. c. Alcæan</i>	27
6. <i>Adonic</i>	ib.
7. <i>Ionic à Minore</i>	ib.
8. <i>Hendecasyllabic, or Phaleucian</i>	28
9. <i>Galliambic</i>	ib.
10. <i>Elegiac Couplet. Laws of the Pentameter</i> ..	29
11. <i>Couplets of Horace, Od. iv. 7. i. 7. Epod. xii.</i> xiii. xiv.	30
12. <i>Archilochian Distich</i>	ib.
13. <i>Hipponactic</i>	31
14. <i>Glyconian</i>	ib.
15. <i>Stanzas of three lines</i>	ib.
16. <i>Stanzas of four lines. The ALCAIC. a. Laws of</i> <i>the first and second lines. b. Of the third. c.</i> <i>Of the fourth</i>	32
17. <i>Choriambic Stanza</i>	35
18. <i>Sapphic</i>	ib.
19. <i>Catullus's Stanza of five lines</i>	36

BOOK II.—GRAMMAR OF POETRY.

CHAPTER I.—ORTHOGRAPHY.

§ 1. <i>Prosthesis</i>	37
2. <i>Epenthesis</i>	ib.
3. <i>Diplasiasmus</i>	38
4. <i>Syncope</i>	ib.
5. <i>Apocope</i>	ib.
6. <i>Crisis</i>	ib.
7. <i>Diæresis</i>	ib.

CONTENTS.

vii

§ 8. <i>Metathesis</i>	page 39
9. <i>Archaisms</i>	ib.

CHAPTER II.—ETYMOLOGY.

§ 1. <i>Poetical Peculiarities in the Declensions of Nouns</i> ..	ib.
2. ————— <i>in the Conjugations of Verbs</i> ..	40
3. <i>Poetical Signification of Words</i>	41
4. <i>Enallage. a. Substantive put for Participle.</i> <i>b. Participle for Substantive. c. Neuter Adjective for Adverb. d. Infinitive Mood for Substantive. e. Adverb for Substantive</i>	43
5. <i>Enallage of Nouns. a. Substantive put for Adjective. b. Adjective for Substantive</i>	44
6. <i>Enallage of Genders</i>	46
7. ————— <i>of Numbers</i>	47
8. ————— <i>of Cases</i>	48
9. ————— <i>of Verbs</i>	ib.

CHAPTER III.—SYNTAX.

A.—Poetical Agreement.

§ 1. <i>a. Neuter Adjective, with Substantive Masculine or Feminine. b. Verb Plural with Noun of Multitude. c. Adjective or Verb Singular referring to more than one Substantive</i>	53
--	----

B.—Poetical Government.

2. <i>Genitive Case after Adjective</i>	55
3. <i>Genitive of Quality after Substantive</i>	61
4. <i>Genitive after Verb</i>	ib.
5. <i>a. Dative Case after Adjective. b. After Verb</i> ..	63
6. <i>Accusative Case with an Ellipsis of Secundum</i> ..	66
7. <i>Infinitive Mood after Substantives</i>	67
8. ————— <i>after Adjectives</i>	68

	<i>page</i>
§ 9. <i>Infinitive Mood after Participles</i>	73
10. ————— <i>after Adjectives, for the supine in u</i>	74
11. ————— <i>after certain Verbs</i>	75
12. ————— <i>after the Verb est put impersonally</i>	77
13. a. <i>Participle for Infinitive.</i> b. <i>Nominative before Infinitive</i>	78
14. <i>Ut with Subjunctive for Infinitive</i>	80
15. <i>Dative Case after Verbs Impersonal</i>	ib.
16. <i>Infinitive for Future Participle Passive</i>	81
17. <i>Sentence formed by an Infinitive and an Accusative Case</i>	82
18. <i>Gerund in dum for Future Passive Participle</i> ..	ib.

C.—On Ellipsis.

19. <i>Ellipsis of Substantive, for which an Adjective is substituted</i>	83
20. ————— <i>of Substantive and of è numero</i>	86
21. ————— <i>of Unus before a Genitive Plural</i> ..	87
22. ————— <i>of Filius, Uxor, Ædes, &c. before a Genitive</i>	ib.
23. ————— <i>of the Accusative Case</i>	88
24. ————— <i>of Cæpi</i>	ib.
25. ————— <i>of the Verb after Ut</i>	89
26. ————— <i>of Esse</i>	ib.
27. ————— <i>of the Verb after Particles</i>	ib.
28. ————— <i>of ENS</i>	90
29. ————— <i>of Prepositions</i>	91
30. ————— <i>of Conjunctions</i>	96
31. ————— <i>of Adverbs</i>	99

D.—On Pleonasm.

§ 32. <i>Pleonasm of the Noun</i>	102
33. ————— <i>of the Verb</i>	104

CONTENTS.

ix

	<i>page</i>
§ 34. <i>Pleonasm of the Preposition</i>	104
35. <i>Repetition of Particles</i>	105
36. <i>Compound Verbs with Adverb of the same meaning as the Particle compounded</i>	106
37. <i>Double Negative, as a stronger Negation</i> ..	ib.
38. <i>Magis, redundant</i>	107
39. <i>Polysyndeton</i>	ib.

E.—Disposition and Arrangement.

§ 40. <i>Tmesis</i>	107
41. <i>Prepositions negligently arranged</i>	109
42. <i>Adverbs and Conjunctions disarranged</i> ..	110
43. <i>Confusion in the Natural Order of Words</i> ..	113
44. <i>Order of Words in Prose reversed in Poetry</i> ..	115
45. <i>Hypallage</i>	ib.
46. <i>Infinitive Mood and Substantive united under the same Verb</i>	118
47. <i>Disagreement of Tenses</i>	119
48. <i>Zeugma</i>	ib.
49. <i>Id.</i>	121
50. <i>Substantive standing before its Relative, and yet put in the same case with it</i>	ib.
51. <i>Distributive and Multiplicative Numbers used for Cardinal</i>	122
52. <i>Neuter gender of Pronouns used irregularly</i> ..	123
53. <i>Negligence in the use of Particles</i>	ib.

BOOK III.—ON POETICAL ELEGANCE AND ORNAMENT.

CHAPTER I.—POETICAL ELEGANCE.

§ 1. <i>Difference of Prose and Poetry. Examination of a Fable of Phædrus</i>	127
---	-----

§ 2. <i>Characteristic Distinctions of Prose and Poetry</i>	<i>page</i> 129
3. <i>Examination of a passage in Virgil</i>	131
4. <i>Poetical Privileges of Language.</i> a. <i>Archaisms.</i> b. <i>New-coined words.</i> c. <i>Græcism in Words.</i> d. <i>Græcism in Phrases</i>	138
5. <i>Apposition</i>	145
6. <i>Conversion of the Adjective into a Substantive</i> ..	ib.
7. <i>Hendiadys</i>	146
8. <i>Feminine Gender preferred by poets to the Masculine</i>	ib.
9. <i>Diminutives</i>	147
10. <i>Adjectives used for Adverbs</i>	ib.
11. <i>Epithets for Possessive Pronouns</i>	148
12. <i>Comparative Degree put for the Superlative</i> ..	149
13. <i>Cardinal and Distributive Numerals joined with</i> bis, ter, quater, &c.	ib.
14. <i>Numbers of Years expressed by a Definite Period</i>	150
15. <i>Definite Number put for a large Indefinite one</i>	151
16. <i>Bis, ter, and quater put for an Indefinite Number</i>	ib.
17. <i>What Pronouns unpoetical</i>	152
18. <i>Esse or habere superseded by a stronger word</i> ..	153
19. <i>Venio and sto put for sum.</i>	153
20. <i>Synonimes</i>	154
21. <i>Poetical Omission and Disposition of Particles</i>	ib.

CHAPTER II.—ON THE ORNAMENTS OF POETRY.

§ 1. <i>Definition and Division of a Trope</i>	156
2. a. <i>Metaphor, its use and abuse.</i> b. <i>Allegory.</i> c. <i>Prosopopæia</i>	157
3. <i>Metonymy.</i> a. <i>Metonymy of Cause.</i> b. <i>Of Effect.</i> c. <i>Of the Subjunct and Adjunct</i>	162
4. <i>Synecdoche.</i> a. <i>The Whole and its Part inter-</i> <i>changed.</i> b. <i>The Genus, Species, and Individual</i> <i>interchanged</i>	165

	<i>page</i>
§ 5. a. <i>Ironia</i> . b. <i>Hyperbole</i>	169
6. <i>Figures of Thought</i> . a. <i>Antithesis</i> . b. <i>Oxymorum</i> . c. <i>Interrogation</i> . d. <i>Apostrophe</i> . e. <i>Epiphonema</i> . f. <i>Aposiopesis</i>	171
7. <i>Figures of Words</i> . a. <i>Brachylogia</i> . b. <i>Asyndeton</i> . c. <i>Polysyndeton</i> . d. <i>Epizeuxis</i> . e. <i>Climax</i> . f. <i>Anaphora</i> . g. <i>Anadiplosis</i> . h. <i>Epanalepsis</i> . i. <i>Polyptoton</i> . k. <i>Antanaclassis</i> . l. <i>Paranomasia</i>	175
8. <i>Parenthesis</i>	180
9. <i>Speeches</i>	182
10. <i>Ornaments from Copiousness</i> . <i>Synonymes</i> , &c.	183
11. <i>Exergasia</i>	184
12. <i>Periphrasis</i>	187
13. <i>Periphrases of Nouns</i> . a. <i>Two Substantives put for one</i> . b. <i>Substantive with Adjective for Substantive simply</i> . c. <i>Periphrasis in the Names of Places</i> . d. <i>Periphrasis with corpus, caput, tergum</i> . e. — <i>with vis and potestas</i> . f. — <i>with nomen</i> . g. — <i>for Gentile Adjectives</i> . h. — <i>for Adjectives and Participles</i> . i. <i>Est qui or sunt qui put for quidam, nonnulli</i>	ib.
14. <i>Periphrases of Verbs</i> . a. <i>Participle with esse for the Verb</i> . b. <i>Supine in um with eo for the Future Tense</i> . c. <i>Passive Participle with dare for the Verb</i> . d. <i>Periphrases of cæpi</i> . e. <i>Periphrases of curo</i> . f. <i>Periphrases of mitto, parco, &c.</i> g. <i>Fugio, parco, facere, &c. for non facio</i> . h. <i>Memento with an Infinitive for the Imperative</i> . i. <i>Other Periphrases of Verbs</i>	192
15. <i>Periphrases of Particles</i> . a. <i>Est ut for a simple Proposition</i> . b. <i>Si est ut for si</i> . c. <i>Non est ut for non</i> . d. <i>Est ubi for usquam, interdum, &c.</i> e. <i>non est ubi for nusquam</i>	197
16. <i>Periphrases of things</i>	199
17. <i>Proper use of these Periphrases</i>	200

	<i>page</i>
§ 18. <i>Periphrasis of, a. never b. always c. number</i> d. time e. <i>Potens with Genitive Case</i>	201
19. <i>Periphrasis in distribution and partition</i> ..	203
20. <i>Periphrastic enumeration of effects</i>	206
21. <i>Simile or Comparison</i>	207
22. <i>The different kinds of Poetry. a. The Epic.</i> b. <i>Pastoral. c. Lyric. d. Elegiac. e. Satire.</i> f. <i>Epistle. g. Fable. h. Epigram</i>	209

BOOK IV.—EPITHETS AND INDICES.

CHAPTER I.—ON THE USE OF EPITHETS. 216

..CHAPTER II.

<i>Index of Epithets</i>	222
—— <i>of Patronymic and Gentile Adjectives</i>	273
—— <i>of Incremental Perfect Tenses</i>	285
—— <i>of Poetical Female Names</i>	287
—— <i>of Rivers, Lakes, and Fountains</i>	289

..CHAPTER III.

<i>Hints for Composition</i>	292
--------------------------------------	-----

ERRATA.

Page. Line.

- 18, 8, *after anapæst for ∪ ∪ read ∪ ∪ —*
- 26, 14, *for pulchre, read pulcher*
- 26, 7, *remove comma after mercibus*
- , 17, *for Se, read Te*
- 52, 5 *from bottom, after c. §. insert 31.*
- 98, 12, *for est, read ut*
- 153, 12, *for est, read eat*
- 194, 10 *from bottom, for mose read more*
- 199, 10, *for § 17. read § 16.*
- 200, 3, *insert § 17.*
- 213, 9 *from bottom, for Chionena, read Chionen*



PRELIMINARY OBSERVATIONS.



BEFORE we enter upon our examination of the laws of Latin Verse, and the means by which its elegancies are to be acquired, it may be useful to give a slight sketch of the writers whose authority we admit, and the language which they employed.

To begin with a short account of the latter.* The nations or tribes by whom Italy was peopled, whatever might have been their primal source, flowed immediately and directly from Greece. The Pelasgi and Tyrrheni, who are recorded as the early colonists of that country, probably spoke *βάρβαρον τινα γλῶσσαν*, as Herodotus says, but their language must have borne strong affinity to the old Æolic, the mother dialect of the Greeks, and the undoubted parent of the Italian languages, which may be distinguished into six; the Etrurian, Euganean, Volscian, Oscan, Samnite, and Umbrian. The first of these was longest preserved, being the language almost entirely appropriated to religious ceremonies, in which the Etrurians were considered pre-eminently skilful. It was the language in which the Sibyl is supposed to have spoken; in which the Augurs interpreted omens, and the Aruspices explained prognostics. The others soon fell into disuse at Rome, though traces of them were long distinguishable in the more retired parts of Italy, and probably were never entirely lost, until merged in the modern Italian.

The language of Rome itself was at first that of its neighbour Latium; and from thence it received its name. But owing to the constant succession of new tributaries and allies, and the incessant influx of strangers, it remained long in an unsettled and imperfect state.* As soon, however, as the thirst for conquest

* Whoever would obtain more minute information on this knotty subject, should consult Funccius "*De Origine et Pueritiâ Latinæ Linguae*," Niebuhr's "*Roman History*," Eustace's "*Classical Tour in Italy*," and Dunlop's "*History of Roman Literature*."

had somewhat subsided, and left the Roman people at leisure to take lessons from the vanquished, their language, in the short space of one hundred and fifty years, passed rapidly to its highest refinement. Greece, to which they were indebted for a language, quickly furnished them with subjects to exercise it; and her philosophers, poets, and dramatists, were the models which they followed, though certainly "*non passibus æquis.*"

The decline of Latinity was as rapid as its rise; and the same century witnessed its perfection and decay. It is impossible to point out the precise period at which the purity of the tongue was first lost; and the causes of its corruption are very doubtful. We may mention the following as the most probable. The influx of provincials, particularly from the East, as early as the time of Julius Cæsar; their frequent appointment to high stations under government, whence peculiar fashions of words and pronunciation necessarily arose. Again, the elevation of low and obscure Italians to the first dignities tended to bring again into the use of common conversation the almost forgotten dialects, to which indeed the modern Italian bears a strong resemblance. A third cause might be the turbulent times which succeeded the Augustan age, and caused a partial suspension of literary pursuits, dissolved schools and seminaries, and produced neglect and ignorance of orthography. And, lastly, the increased effeminacy of the Romans introduced numberless false refinements: smooth combinations, vowel terminations, and rejection of rough consonants were the object and result of their softness and luxury; and, however surprising it might appear, a language the most soft and harmonious that ever fell from human lips owes its introduction to the corruption of native peasants, and foreign barbarians.

The poetry of Rome kept pace, in a great measure, with its language. Before the time of Lucretius, no great and influential genius arose to give a worth and a grace to the mean literature of that semi-barbarous period. And after the death of Virgil, in spite of a number of poets by no means contemptible in point of ability, or attainments, it is too plain to be denied, that, with the declension of language, the powers and inspiration of poetry declined also. Succeeding times bring nothing to atone for the defects of the former in point of genius, and in taste and style fall considerably below it; till, at length, we are too happy to close the list of Latin poets, and escape from the

dulness of cold pastorals, tasteless panegyrics, and heathenish Christianity.

It has been customary to distinguish the different eras of Roman literature by the terms of the different stages of human life, or of the different states of mankind on earth, as described by the poets. The former is the more apt distribution, because it is the more gradual: the progressive change of infancy to youth, youth to manhood, manhood to old age, and age to its second childishness, is a better representative of the rise, decline, and decay, of a nation's literature, than the abrupt transmutation of gold into silver, silver into brass, and brass into iron; which arrangement has this additional disadvantage, that it has nothing to answer to the earliest state of its prototype, unless we consider the age preceding the golden as metal yet in the ore.

In the infancy, then, of Roman poetry, little was done. It was not the infancy of Hercules; but there was deficiency of material as well as of strength. They had not the language of Homer to work upon, but a meagre, ill-constructed, inharmonious dialect. The first compositions we hear of, are the Sallian Hymns, sung by the priests of Mars, when they carried the heaven-sent *Ancilia* through the city with a procession and solemn dance, a rite instituted by Numa Pompilius. In the time of Horace, these primitive efforts were become perfectly unintelligible. This helpless condition lasted till the time of Livius Andronicus, who exhibited the first play Rome had ever seen, A. U. C. 514, in the consulship of C. Clodius, and M. Tuditanus.

From this time we may date the boyhood of Latinity. It has not, indeed, what we usually look for at this age, "wild wit, invention ever new, and lively *cheer* of *vigour* born." Its productions, to judge from the scanty fragments that remain, require all the indulgence that can be granted to inexperienced composers. However, the language was, at all events, improved and enlarged, both by the translations from the Greek, and the rude originals of this period. It will be sufficient to mention the names only of the tragedians, M. Pacuvius, and L. Accius; of the comedians, Cæcilius Statius, Sext. Turpilius, L. Afranius; of C. Nævius, who wrote an account of the Punic War in Iambic verse; of C. Lucilius, the inventor of that excellent style, the Roman Satire; and lastly, of Q. Ennius, the father of Latin poetry, a man of considerable talent, who wrote or translated, comedies and tragedies,

composed annals of his country and of the second Punic War, and some satires; for of all these a few fragments only remain, to show us how little we need regret the loss of the rest: and perhaps the best lines he ever wrote are to be found in the *Æneid*, for Virgil did not disdain to borrow of his countrymen, as well as of the Greeks. Some others, however, require more minute notice.

Marcus Accius Plautus was a perfect master, and considerable improver, of his native tongue. His contemporaries said, that if the Muses spoke Latin, it would be in the language of Plautus,* which at least proves that he was superior to most writers of his time. His comedies, of which twenty remain, are translations from the Greek, chiefly from Epicharmus,† not deficient in humour, but full of archaisms, and with no lack of coarseness.

Publius Terentius Afer, whom Julius Cæsar called half Menander, was a comic poet, who has left no proof of his inventive powers, but much of his taste, elegance, and discretion. His Latinity is purity itself; his style soft, equable, and tender; his jests free from grossness; his versification easy and flowing. Six of his comedies are extant.

T. Lucretius Carus stands upon the debatable ground between the youth and manhood of Roman verse, uniting in himself the freshness of the former with the vigour of the latter. Others may boast more polished lines, and more attractive subjects; but in the true fire and inspiration of poetry, he has not an equal in his land's language. The splendid illustrations and rich episodes with which he has relieved his didactic disquisitions, render his display of the philosophy of Epicurus more interesting in its subject, and more attractive in the mode of treating it, than any epic poem of any of his countrymen. Much that is obsolete, and something that is rude, may be detected in him, but on the whole

* A mere adaptation of the complimentary epigram on the Greek who left Plautus far behind:

*Αἱ Μῆσαι τίμενός τι λαβεῖν ὅπερ ἐχ' ἀποσῆται
Ζητούσαι, ψυχὴν εὖρον Ἀριστοφάνους.*

† So it has been inferred from the words of Horace, "Plautus ad exemplar Siculi properare Epicharmi." But more probably his originals were writers of the New Comedy. It is scarcely credible that comedies so perfect as those of Plautus should have been composed by such an ancient writer as Epicharmus.

he is the flower of Latin poetry. What he said of Ennius may be much more justly applied to himself :

————— *Primus amœno*

Detulit ex Helicone perenni fronde coronam.

Last in this division comes C. Valerius Catullus, a man of wit, fancy, and considerable power of versification. His elegiac pieces are for the most part harsh and inharmonious, when compared with the refined couplets of Ovid ; but his happiest efforts are in hendecasyllables and iambics, which are many of them distinguished by great elegance of expression and tenderness of feeling. But the gross indecency of some of his compositions is revolting and indefensible.

We now enter upon the period of manhood, the golden or Augustan age, in which the Latin language is considered to have gained its apex of refinement. We pass over the verses of Cicero out of respect to his memory ; and over the elegies attributed to Cornelius Gallus, because they are, with good reason, supposed to be spurious.

P. Virgilius Maro is the most distinguished name of this period. In imagination, in the creative power of a poet, he was miserably defective. There is hardly a striking passage in all his works which can fairly be called his own. There is scarcely a writer that came within the scope of his subject, of whom he has not made use. Homer, Hesiod, Theocritus, Aratus, Apollonius Rhodius, Ennius, and others, all contribute to furnish him with incidents and ideas. But when he has obtained these, he does them credit. His language is exquisite ; in the melody and variety of his numbers he is unrivalled ; his ornaments are introduced with effect, and never-failing good taste. He never trembles on the verge of absurdity like Homer and a few other pre-eminent geniuses ; he never runs into bombast and affectation in efforts at sublimity, like the race of Epic writers who succeeded him. By such merits he has secured a high place for a poem, whose incidents are without novelty, and whose characters are void of interest. Those who have read the *Iliad* and *Odyssey*, and the *Argonauts* of Apollonius will feel little sympathy with the wanderings of the pious Æneas, or of his insipid companions, the faithful Achates, the strong Gyas, and the strong

Cloanthus.* His *Georgics* are his most perfect work, and whoever wishes to attain the art of Latin versification, cannot do better than make himself thoroughly master of this highly-finished poem. His *Eclogues* have equal merit in diction and versification; in the arts of melody Virgil is incomparable. But we read Theocritus, and then the pastorals of the Roman are put aside for ever.

Albius Tibullus; a terse, elegant, and pleasing poet. His fancy never gets the better of his judgment; his correctness of style is extraordinary. The flow of his verse is graceful and sweet; his sentiments are marked with propriety, pathos, and good taste.

Sext. Aurel. Propertius is inferior to Tibullus in most of his best points; but surpasses him in depth and learning. He is a frequent imitator of the Greeks; harsh sometimes in his numbers, but warm and vivid in his feelings.

Publ. Ovidius Naso, an invaluable writer of Elegiac verse, of which he is the true model. There is a copiousness and freedom in his compositions of this kind that is surprising, considering how strict and confined is the metre he uses. His language is exquisitely pure, worthy of the age in which he lived; his style rounded and smooth; his variety and abundance of figures, images, and words surpassed by none. Coldness, art unconcealed by art, is his principal fault, especially in such of his works as require most feeling, such as the epistles from his place of exile, and the *Heroides*. He gives us an antithesis for a pathetic sentiment, and an epigram for a burst of passion. His cyclic poem of the *Metamorphoses* is tiresome as a whole, but particular passages are beautiful. It is a bad model for heroic verse, as its laboured conceits, its antithetical style and clipped periods, often concluded in a couplet, savour too much of the elegy. He is, indeed, a

* The attraction of the *Æneid* is certainly not in the main story, but there is much to interest and delight in the episodes with which it is continually relieved, such as the sufferings of the love-sick Dido; the hero's narrative of the destruction of Troy; the glimpses of futurity revealed by the shade of Anchises; the friendship, strong as death, of Nisus and Euryalus; the interesting characters of Pallas and Lausus, their similar fate; and the paternal affection equally displayed by the mild pious Evander and the fierce contemner of the Gods, Mezentius; the exploits of the heroine Camilla, and her treacherously-devised death, &c.

writer that well repays the labour of studying him ; but his lavish profusion of ornament, his quaintness and affectation, his strained antitheses and tasteless conceits, must be pointed out and carefully avoided.

Q. Horatius Flaccus shines as a Lyric poet, with light borrowed from the Greeks. His powers of invention are not great ; but he is singularly happy and skilful in accommodating his acquired ideas to Latin measures. There is a neatness and precision of metre, a variety of pause and cadence, and a purity of expression, throughout his odes, that make him agreeable as a writer, and valuable as a model. In his Satires, that indigenous plant of the Italian soil, he is beyond praise. We must not look for poetry in them ; but if we wish for good sense in an agreeable dress, solid counsel given in playful language, and the good-humoured rebuke that laughs vice and folly out of countenance, we shall not be disappointed. So excellently has his character been described by Persius :—

Omne vafer vitium ridenti Flaccus amica
Tangit, et admissus circum præcordia, ludit
Callidus excusso populum suspendere naso.—*Sat. i. 116.*

M. Manilius, no mean poet, who could handle successfully such a knotty subject as Astronomy. He is ingenious, clear, and harmonious ; in sweetness not inferior to Ovid. The worst is, he never knows when to have done ; his fancy is very active, and he gives it the rein too much. There are also certain words necessary to his subject, which occur so often as to be offensive to critical ears ; *sidera, cælum, mundus, templa*, are repeated even to fastidiousness. But the opening of his poem, and some of his episodes, are magnificent.

As my object is not to notice all the Roman poets, but only the most distinguished, it will be sufficient just to name Æmilius Macer, Gratius Faliscus, Corn. Severus, Aul. Sabinus, and Pedo Albinovanus. Of some of these, fragments only remain ; and the perusal of all may be deferred till the better writers have been sufficiently studied.

T. Phædrus is the connecting link between the virile and declining age. His fables are written in the purest Latin ; his style pleasing and simple, yet not devoid of ornament, containing nothing affected, nothing flowery, and producing its whole effect

by the art of putting the right word in the right place. To poetical invention he has no claim.

M. Annæus Lucanus. With a genius much superior to that of Virgil, Lucan wanted his good taste and judgment. His characters are intensely interesting; his incidents and situations striking; his descriptions forcible and vivid; and they are all his own. But he is often turgid when he would be sublime: his constructions are often studiously obscure; he declaims even to ranting, and sometimes in the wrong place. We look in vain for the sweetness of cadence, the varied modulation which in Virgil advances a mean thought into dignity, and makes a borrowed thought all but his own.

C. Valerius Flaccus died young, leaving seven books, and the unfinished eighth, of a poem on the Argonautic Expedition. This subject, so beloved by the old poets, he has treated with skill and ability. He has depth, fire, and boldness; and had a longer time been allowed him to improve and soften his versification, which is often negligent and rugged, he would probably have shone out one of the brightest lights of Roman verse.

P. Papinius Statius. A poet of talent and vigour, but of indifferent taste and small skill in modulation. There are many excellent passages in his writings, but far more that are turgid, cold, and frivolous.

C. Silius Italicus. There is a heaviness through his long poem on the Punic Wars, that demonstrates mediocrity. Some strong descriptions, some fine sentiments, are occasionally to be met with, but no dignity, no inspiration, no harmony of numbers, no choice language, to attract the attention, or please the ear.

There are ten tragedies which go under the name of Seneca; but they are evidently the productions of different hands. None of them are of much merit as a whole, though commendable passages may be culled from them. Their similes, metaphors, and other ornaments are often defective, and often sadly misplaced, and the passions are, for the most part, "torn to rags." The sentiments are sometimes puerile in the extreme, but the characters, in the best specimens, at least, tolerably well kept up. The first in point of merit are the *Hercules Furens* and the *Medea*; next, the *Thyestes*; and these three are fair compositions, though the incessant attempts of the author to hit the sublime, which is far above his reach, produce considerable rant and

bombast. The worst are the Hercules Ceteus and the Octavia, whose composer displays "a strange alacrity in sinking."

D. Junius Juvenalis, an ornament of this period, and of his country, the model of satirical writing,* in which he has never been surpassed. His style is nervous, elevated, and massy, sometimes rising almost into Epic dignity. Horace is playful and lenient, Juvenal stern and unsparing; Horace always smiles, Juvenal always frowns; Horace is content to admonish with a gentle scratch, Juvenal rushes on with the sword, and would wound even to the death. It is objected to Juvenal, that he is often indecent, but let it be remembered what makes him so. He found his countrymen in a state of moral degradation and turpitude beyond all example, and he sounded into their ears that vice was vice, and stopped not to pick his terms.

Aulus Persius Flaccus. "If you do not wish to be understood, you deserve not to be read," said St. Jerome, flinging away Persius in despair. He is, in truth, obscure enough, but when you have mastered him, you may not be inclined to grudge the labour. He has strength and smoothness, humour sometimes, and occasionally wit. The key to Persius is the Stoic philosophy, which he studied under Annæus Cornutus, and which influences his thoughts, language, and metaphors. Let us remember, too, that he lived in times dangerous to genius, and that he died at thirty.

M. Valerius Martialis. How inferior to Catullus, both in purity of style, and acuteness of genius. There are some witty, some neat, and some elegant epigrams of his to be selected, but the mass are obscene, trivial, far-fetched, and worthless.

Palladius Rutilius Taurus Æmilianus wrote fourteen books *De Re Rusticâ* in good spirit, and language better than his contemporaries; but the corruptions of his age have crept in and disfigure his work.

* At least of that species of satire which may be called the invective, and which he himself describes in Lucilius,

Ense velut stricto quoties Lucilius ardens
Infremuit, rubet auditor cui pallida mens est
Criminibus; tacitâ sudant præcordia culpâ.

Sat. i. 165.

M. Aufelius Olymp. Nemesianus. An African by birth, but his Latinity is good, and his numbers smooth.

T. Julius Calpurnius, wrote pastorals in a pleasing and simple style, and in language better than might be expected from the age in which he lived.

Decimus Magnus Ausonius might have been a good poet in better times. He had considerable powers, which he frittered away upon careless trifles; and much learning, which he exhibits, but cannot be said to use. His diction is impure even to barbarism, and the obscenities with which he abounds make us rejoice that his attractions are so small.

Claudius Claudianus was a man of considerable ability, and highly cultivated mind. There are in his writings an energy and warmth which compensate for many inaccuracies of versification and diction. His impetuosity often runs away with him; he pours forth the stores of his rich and well-furnished mind with ease and spirit, but neglects the arts of setting them off to the best advantage, so that he often wearies his reader instead of delighting or informing him.

We shall here close the list of Latin poets. The iron age which followed holds out no temptation to examine its merits. There is the stamp of barbarism and feebleness upon it. Some writers may be named, such as Numatianus, Avienus, Corippus, Boethius, as men of better taste than their contemporaries, though no poets. There are four Christian poets also of some reputation—Juvenicus, Sedulius, Prudentius, and Sidonius Apollinaris, who may be read as a matter of curiosity, but without any prospect of improvement, either to style or versification.

BOOK I.

LAWS OF METRE.

§ 1. THE first thing to be considered is *quantity*, or the space of time taken to pronounce a syllable. The quantity of a syllable may be either long, short, or doubtful. A long syllable is said to contain two *times*, of which a short syllable has only one. The former is marked thus (—), and the latter thus (˘). A common, or doubtful syllable, is one which is sometimes found long in poetry, sometimes short (˘). There are two ways of ascertaining the quantity of a syllable—by rules, and by authority. Let it be remembered, however, that all metrical rules are built upon authority; that is, they are deduced from the practice of such Latin poets as we propose for our models. Of these rules there are two sets; one general, the other special.

§ 2. The general rules relate to position, diphthongs, a vowel before a vowel, and derivation.

a. It is called position, when two or more consonants, or a double consonant, follow a vowel in the same, or consecutive words. The vowel is long by position in *arma*, *donans*, *axis*, *apex*. When one word ends with a consonant, and the next begins with one, the preceding vowel is long by position, as, “*Nitimur in vetitum semper cupimusque negata.*”

b. The letter *J*, between two vowels in the middle of a word, is treated as a double consonant (*d g*), as in *māior*, *ējus*, “*clypei dominus septemplex Ajax.*” But an exception must be made for words compounded of *jugum*, as *bijugus*, *quadrijugus*, in which the *i* is made short.

c. If a mute and the liquids *L* or *R* follow a naturally short vowel in the same word, the vowel becomes doubtful, as in *tenebræ*, *pātris*, *Atlas*. But vowels naturally long never become doubtful in such a situation, as, *māter*, *mātris*, *āter*, *ātri*. And even a short vowel so placed must not be lengthened if common usage be against it. Thus in *genitrix*, the penultima must not be made long. There is no authority for it.

In Greek words the letters M and N have the same power ;
cŷcnus, *Těcnessa*, *Ad mandata Pröcnis*, *Ovid*.

d. If a short final vowel be followed by *sc*, *sp*, *sq*, *st*, or *z* (*ds*), beginning the next word, it becomes long. *Date telā scandite muros*, *Virg. Æn. ix. 37*. *Nulla fugæ ratio, nullā spes, omnia muta*, *Catull. lxi. 186*. *Gibbus et acre malum sæpē stillantis ocelli*, *Juv. vi. 109*. In answer to the exceptions produced, see Dawes's *Mis. Crit. sec. 1*, Ed. Kidd, whose note should be carefully read. It would be advisable in modern Latin verse, never to place a vowel in this situation ; for by the practice of the Augustan age, it cannot be made short, and to lengthen it is a liberty rarely allowed.

e. If a word beginning with a mute and liquid follow a short final vowel, that vowel is sometimes, though rarely, made long. *Nil opus est mortē pro me*, *Ovid*. But the enclitic *que* is often so lengthened. *Tribulaquē traheæque*. *Lappæquē tribulique*, *Virg.*

f. Every diphthong is naturally long ; *prædium*, *mensæ*, *aŭrum*, *amcēnum*. But if *præ* in composition be followed by a vowel it is made short. *Sudibusque præustis*, *Virg. Æn. vii. 524*. *Præeunte carinā*, *Id. Æn. v. 186*.

g. A vowel before another in the same word is short, as *pŭs*, *aurēus*, *docēo*. This, however, must be understood of Latin words only ; for the Greeks often make one vowel long before another, as *Pierides*, *Iapetus*, *Priamides*, *Ionius*, *dŭs*, Gr. *διῶς*, or *διφος*, whence *Divus*.

To this there are several exceptions. (1) Genitives in *ius*, both of pronouns of the second declension, and of others which follow their form of declension ; as *illŭs*, *unŭs*, *totŭs*, *nullŭs*, *neutrŭs*, &c. have their penultimates common ; but that of *alterŭs* is always short, and that of *alius* always long, to distinguish it from the nominative. (2) The old genitives in *ai* are long ; *aulāi*, *terrāi* : (3) so are the genitives and datives of the fifth declension ; *faciēi*, *diēi*. (4) *Fio* is long, except when *R* follows the next vowel, as *fierem*, *fieri* ; *Omnia jam fiant fieri quæ posse negabam*, *Ov*. (5) *Eheu* is long, and *ohe* is common. *Dŭana* is used either as long or short.

h. But if a word ending with a vowel is followed by one beginning with a vowel, the final vowel is elided, or its sound lost in the other. *Ill' ego qui gracili*. *Carmin' et egressus*. This

is sometimes neglected, and a long vowel is made short before the following one. *Insulæ Ionio in magno*.—*Credimus an quī amant*.—*Aoniā Aganippe* (Gr. *Αἰνῶ*). But this must not be allowed in modern Latin verse.

i. Derivatives generally follow the quantity of their primitives; *āmor*, *āmabilis*, *āmicus*; *stēti stēteram*. Only it requires attention, lest resemblance of letters or sound should mislead one as to the pedigree of a word. Thus *inscītia* is not from *inscius*, but from the supine *scītus*, and therefore its penultima is long. And so of many other words.

Hence we see, first, that the tenses of verbs take the quantity of the present or perfect, according as they are derived from one or the other; as from *lēgo* we have *lēge*, *lēgebam*; from *lēgi*, *lēgeram*, *lēgissem*. And secondly, that verbal nouns are generally descended from supines, whose quantity they therefore take. The penultima is consequently long in the words *aratrum*, *lavacrum*, *simulacrum*, *involutrum*, for they are deduced from long supines: but the first syllable of *stābilis* and *stābulum* is short, they being derived from the supine *stātum*.

There are, however, many instances of the quantity of the derivative being the reverse of that of its primitive. Thus the following words have long primitives, but are themselves abbreviated: *dīcax* from *dīco*, *sōpor* from *sōpio*, *dux dūcis* from *dūco*, *sāgax* from *sāgio*, *fīdes* from *fīdo*, *nōto* from *nōtum*, *mōlestus* from *mōles*, *lūcerna* from *lūceo*, *ōdium* from *ōdi*, *pāciscor* from *pax pācis*, *dejēro* from *jūro*, *būbulcus* from *bōbus*, *vādum* from *vādo*, &c. These, on the other hand, are long, with short primitives: *sēdes* from *sēdeo*, *mācero* from *mācer*, *hūmor* from *hūmus*, *hūmanus* from *hōmo*, *vox vōcis* from *vōco*, *reg rēgis* and *rēgula* from *rēgo*, *jūnior* from *jūvenis*, *lex lēgis* from *lēgo*, *lāterna* from *lāteo*, *fōmes* and *fōmentum* from *fōveo*, *vīres* from *vīreo*, &c. It must be added, however, that the derivation of words is an uncertain point, and has occasioned great disputes.*

* Some of the instances here proposed have been objected to. *Fides*, it is said, is not from *fido*, but *fido* from *fides*, quasi *fīdem-do*, *fīdo*, *fīdo*. *Dicax* from *δῖκας*, *dīca*. *Nota* from *nōtum*, which appears in *cognitum*, *agnitum*, as *nōtum* in *ignōtum*. *Molestus* may be from *μῶλας*; or *mōla*, a mill. *Odium*, not from the past tense *ōdi*, but from the obsolete present *ōdeo*. Again, *pax* and *pāciscor* are both derived from the

§ 3: The special rules determine the quantity of the several syllables of words. Considering the first syllable, prepositions in composition have in general the same quantity as when out of it, unless prevented by position, or by the occurrence of a vowel before a vowel. Thus *ad, in, ob, re, sub*, are short, unless there be a position to lengthen them; and *de, di, e, se, pro*, are generally long, unless there be a vowel before a vowel; hence *amitto, deduco, dimitto, profero*; but, *dēhisco, prōhibeo, sēorsim*. *Pro*, however, is often short, as in *prōcella, prōfanus, prōfecto, prōfundus, &c.*; in some it is doubtful, as in *prōcuro, prōpago, prōfundo, prōpello*. *Di* is short in *disertus* and *dirimo*.

§ 4. No certain rules can be laid down respecting middle syllables: their quantities must, for the most part, be learned from reading and practice. Much, however, may be done by observing the kinds and declensions of nouns, the conjugations of verbs, and by following safe analogies. In respect of the last method, by knowing, for instance, the quantity of *loquēla, vinōsus, alūmen*, we may safely conjecture that of *medēla, generōsus, bitūmen*. We find *fortūitus* in Horace; we may suppose, therefore, that *gratūitus* is also long. And so in other cases.

§ 5. We come now to the quantity of final syllables. Words end either in vowels or consonants, and each termination must be considered. We will first, however, for convenience sake, notice the quantity of monosyllables, and then proceed to the rest.

a. Monosyllables are, for the most part, long. The exceptions are those ending in *b, d, l, t*; but *sal* and *sol* are long; *ne* is short; the pronoun *hic* common; the enclitic particles *que, ne, ve*, are short; so are the syllabic additions *te, se, pte*, and so are *an, in, fer, ter, per, vir, quis, bis, is* (the pronoun), *os* (ossis), *es* from *sum*, for *es* from *edo*, is long.

If a monosyllable is the concluding part of a composite word,

obsolete word *pāto*, or *pāgo* (id. qu. pango); used in the xii Tables "Rem ubi pagunt orato," &c., *Ad Herenn.* ii. 13: So Priscian, "Antiqui pago dicebant pro paciscor."

Sēdes is from *sēdi*, as *sēdile* from *sēdeo*. *Hūmor* probably from the Greek *ἕω*, though *Yatre* derives it from *hūmus*. *Lex lēgis* from *lēgi*. *Fāmes* from *fōvi*, *fōtum*. *Vires pl.* of *vis* from *ī*; or *Ez*.

its quantity remains the same as when out of composition ; as, fēr, perfēr ; vīr, semivīr ; pār, impār ; &c.

b. In polysyllabic words, those ending in—

—*Ā*— are long in the ablative case of the first declension of nouns ; in vocatives of the first from nominatives in *as*, *Āenē* ; in undeclined particles, *antē*, *suprā*, *frustrā*, &c., but *quā* and *itā* ; in imperatives of the first conjugation, *as*, *amā*. They are short in the nominative, vocative, and accusative of all declensions. Undeclined numerals in *ginta* are doubtful ; *triginta* is long in Virgil, short in Manilius ; and so of the rest.

—*E*— are long in the imperative singular of the second conjugation, *docē*, *manē* ; in the ablative of the fifth declension, *diē fidē* ; in Greek words ending in *α* of all cases ; in adverbs derived from *dies*, *hodiē*, *quotidiē*, *pridiē*, *postridiē* ; in those from adjectives of the second declension, *validē*, *doctē*, except *benē*, *malē*, and *ritē*. They are short in vocatives of the second declension ; in ablatives of the third ; in nominatives, accusatives, and ablatives of neuters, *as*, *cubilē* ; in the terminations of all conjugations (not before excepted), *legē*, *legerē*, *monerē*, &c. ; in adverbs, in prepositions, except those above mentioned, *antē*, *fortē*, *manē*, *ecce*, &c. ; in the pronouns *illē*, *ipsē*, *istē*.

The adverb *temerē* is not to be met with in good poetry, except with the final *e* elided, which looks as if the ultimate were short.

—*I*— are all long, except datives and vocatives of Greek nouns, as *Pallādī*, *Antaryllī* ; and *niā* and *quasī*, which are short ; and *mihi*, *tibi*, *sibi*, *cui*, *ubi*, *ibi*, *uti*, which are common :

—*O*— are long in datives and ablatives, *deō*, *dominō* ; in adverbs derived from them, *tantō*, *meritō*, *falsō*, *ideō* ; in Greek words ending in *ο*, *Echō*, *Sapphō*. *O* is doubtful in nominatives of the third declension, as *homō* ; in verbs, as *cado* ; but in good writers it is usually long, except in certain instances, as, *nescio*, *scio*, *puto*, *modo*, *dummodo*, *illico*, *ego* ; which are oftener found short than long ; *duo*, *ambo*, *octo*, often short ; monosyllables almost always long, *fiō*, *stō*. The gerund in *do* is long in Virgil, short in many other poets, but should not be abbreviated in modern verse. And remember that in Lyric and Elegiac verse, *o* final should be scrupulously preserved long, except in the authorized words above-mentioned. In hexameter verse of all kinds, greater licence is allowed.

—U— are all long, diū, cornū, fructū.

—Y— are short, molŷ, tiphŷ.

c. Next we consider words with consonant terminations. Those that end in—

—C— are long, except donēc, and the monosyllables mentioned before.

—D— all short. Such foreign names as David may be used long.

—L— are short, except monosyllables. Hebrew names expressed in Greek by a long vowel are of course excepted, as Michaēl, Daniel (Δανιήλ).

—M— is short in composition, circūmago, circūmeo. Of old it was short, before the practice of eliding it began :

“ Insignita ferè tum millia militū octo.”—*Ennius*.

—N— final is usually short ; except ēn, rēn, splēn, liēn ; Greek accusatives of the first declension, Æneān, Anchisēn ; Greek nominatives masculine and feminine, as Titān, pēān, hymēn, Sirēn, Salamin, Delphin, Actæōn, Pandiōn.

—R— all short, except the monosyllables above named and their compounds ; and Greek words in *np*, cratēr, æthēr, aēr.

—As— final is long ; except in anās, vās (vadis) ; Greek nominatives making the genitives in *ados*, as, Arcās, Pallās ; Greek accusatives plural of the third declension, heroās, craterās, Cyclopās.

—Es— final is long. Those nouns, however, of the third declension, which increase with a short penultima in the genitive, are short, as milēs, segēs, except Cerēs, abiēs, ariēs, pariēs. Greek neuters singular are short, cacoëthēs, hippomanēs ; and so are Greek nominatives plural ending in *es* (not those with a diphthong *es*) Atlantidēs, Arcadēs.

—Is— final generally short. But datives and ablatives plural are long, nobis, musis ; so are the old accusatives piscis, urbis, omnis ; the second person singular indicative present of the fourth conjugation, audis, dormis, velis, with its compounds nolis, mālīs ; the second person singular of the subjunctive present, possis, faxis ; nouns increasing long in the genitive, Samnis Samnitis, Salamis Salamīnis ; Greek words in *es*, as Simois ; the adverbs foris and gratis. The second person singular of the subjunctive future is common.

—Os— is a long termination. Greek words in *os* are short, as *chaōs*, *Palladōs*; so are *compōs* and *impōs*.

—Us— final is short; except all cases in *us* of the fourth declension, but the nominative and vocative singular. Greek nouns in *us*, as *Sapphūs*, *Ponthūs*; and fēminines of the third declension, increasing with a long *u*, as *salūs*-*salūtis*, *palūs*, *tellūs*, are long.

—Ys— at the end of a word is short, as *chelȳs*, *Capȳs*. *Tethys* is sometimes made long.—See *Virg. G. i. 34*.

Let it be remembered, that in all doubtful points of quantity, the authority of the Augustan or Golden age is always to be preferred. Before that time the laws of versification were scarcely settled, and afterwards they were gradually broken and neglected, till Latin poetry lost all its character and value in the hands of ecclesiastical barbarians.

CHAP. II.—On the Feet.

§ 1. THE term *foot* used in poetry is taken metaphorically from dancing, where the foot is raised in slow or quick time, which is imitated in metre by long or short quantity.

a. There are four kinds of dissyllabic feet—

The *Pyrrhic* composed of two short syllables, as *dētūs*. The name is derived from the famous *Pyrrhic* dance, which was performed to a quick lively measure.

The *Spondee* is of two long syllables, *aūdāx*. It is so called because used in *ταῖς σπονδαῖς* in the formulæ of sacred rites, on account of its solemn and majestic sound.

The *Iambus* has its first syllable short, the last long, as *tēnāx*:

Syllaba longa brevi subjecta vocatur iambus

Pes citus.—*Hor.*

ἰαμβίον, whence it is called, means to abuse. For *Archilochus*, the inventor of Iambic metre, applied it to severe satire, and by *Iambi* is sometimes meant satirical verses.—See *Hor. Od. i. 16, 3—23*.

The *Trochee* is the converse of the *Iambus*, *mēnsā*. It is so named from *τρέχειν*, to run. Others call it a *Choree*, from its use in the chorus and dance.

b. Trisyllabic Feet.

The *Tribrach*, " " " lăgîță, so called from its quantity.

The *Molossus*, " " " mirări, named from the Molossi, a people of Epire, who patronized it.

The *Dactyl*, " " " omniă. Δάκτυλος, a finger, gives the name to this foot; for the finger is made of one long and two shorter joints, as the dactyl of one long and two short syllables.

The *Anapest*, " " " dămîni, from ἀναπαισιν, because the foot is struck in contrary measure to the dactyl.

The *Bacchie*, " " " egéstas, used in Dithyrambic hymns in honour of Bacchus.

The *Antibacchië*, or *Palimbacchië*, is the converse of the Bacchië, " " " cāntără.

The *Cretic*, " " " cāsītās. It was either invented or much used by the Cretans.

The *Amphibrach*, " " " ămără. It was also called *Scolius*, from its use in *Scolia*, catches, or drinking-songs.

c. Tetrasyllabic or compound feet.

The *Proceleusmatic*, composed of two pyrrhics, " " " " hōmîni-bûs. κέλευσμα is the word of command given to sailors or soldiers; probably in double quick time.

The *Spondee*, " " " " înterrûmpens.

The *Choriambus*, " " " " întērîmēns, of a choree, and an iambus.

The *Antispast*, " " " " înărdescît, of an iambus and choree.

The *Diambus*, or Iambic syzygy, " " " " ămōenītās.

The *Ditrochee*, or Trochaic syzygy, " " " " cōmprōbărē.

The *Ionic à majore*, composed of a spondee and pyrrhic, " " " " cāntăbîmûs; it was a favourite foot of the Ionians, and is called à majore from its beginning with long syllables.

The *Ionic à minore* of a pyrrhic and spondee, " " " " gēnērōsi; à minore from beginning with short syllables.

The *Epitrite* is of four kinds. The origin of the name is doubtful: grammarians say it is so called because it has three constant long syllables, and τριττον a third short one, ἐπι, in addition to these.

1st Epitrite " " " " sălūtântēs, of an iambus and spondee.

2nd " " " " cōmprōbăbânt, of a trochee and spondee.

3rd " " " " depōnērēs, of a spondee and iambus.

4th " " " " încântărē, of a spondee and trochee.

There are also four kinds of Pæons, so named from their introduction into Pæonic hymns.

- | | | |
|----------|------|---------------------------------------|
| 1st Pæon | ~~~~ | cōfficēre, of a trochee and pyrrhic. |
| 2nd | ~~~~ | pōētīcūs, of an iambus and pyrrhic. |
| 3rd | ~~~~ | mānifestūs, of a pyrrhic and trochee. |
| 4th | ~~~~ | cēlēritās, of a pyrrhic and iambus. |

By the arrangement of feet according to certain laws a verse is produced; and the art of arranging them is called *scanning*, from *scando*, to climb. Verses are scanned, either by single feet, as the heroic verse is; or by two feet coupled together, which are then said to form a metre, as is done in Iambic and Trochaic verses.

§ 2. *Cæsura* takes place when, after a foot is completed, a part of the word remains to be carried on to the next foot. Thus in "Terren|tur vi|su subi|to," a *cæsura* takes place on the last syllable of each word.

Most verses are very inharmonious without *cæsura*, especially the heroic. Take for instance, "Urbem fortem nuper cepit fortior hostis." And that of Ennius, "Sparsis hastis longis campus splendet et horret." The more *cæsuras* there are, the smoother and sweeter is the verse; "Sylvestrem tenui musam meditaris avena." In Choriambic, hendecasyllabic, and a few other metres, the *cæsura* is sometimes neglected without loss of harmony.

A short syllable is sometimes made long in a *cæsura*, provided the metrical ictus also falls upon the syllable: "Versibus ille facit, aut si non possumus omnes."—"Graius homo infectos linguens profugus hymenæos," *Virg. Æn. x. 720*. "Pectoribus inhians spirantia consulit exta," *Id. Æn. iv. 64*. "Et furis agitated amor et conacia virtus," *Id. Æn. xii. 668*. "Ostentans artem pariter arcumque sonantem," *Id. Æn. v. 526*; or, as Heyne reads it, *Ostentans artemque patet arcumque sonantem*.

§ 3. There are terms belonging to the complete or incomplete state of a verse that require explanation. A verse is called *Acatalectic* when no syllable is defective or redundant. *Catalectic* when it is deficient by a syllable. *Brachycatalectic* when a

whole foot is wanted. *Hypercatalectic* when it has one or two syllables more than the metre requires, as "Jamque iter emensi, turre ac tecta Latino|rum," *Virg. Æn.* vii. 160. "Aut dulcis musti Vulcano decoquit humorem," *Id. G.* i. 295. This can only be done when the first word of the following line begins with a vowel; by which this redundant syllable may be cut off and absorbed.

§ 4. This brings us to the figure *Synalæpha*, which has before been slightly noticed [ch. i. § 2, *h*]. By this figure, a vowel or diphthong, at the end of a word, is cut off and lost before the following word beginning with a vowel or diphthong, or with the letter *H*, which is considered in scanning merely as an aspirate, not a consonant. "Conticuer' omnes intentiqu' ora tenebant." The same takes place in words ending in the letter *M*. "O curas homin(um), O quant(um) est in rebus inane!"—*Pers.*

Old poets used also to elide *S*, both before a vowel and a consonant. "Usque adeo largos haustus de fontibu' magnis," *Lucr.* This, however, is only done by Ennius, Lucretius, and sometimes Catullus.

The *Synalæpha*, by a metrical Græcism, is sometimes neglected, and an *hiatus* is thus caused in the verse; "Et succus pecori, et lac subducitur agnis," *Virg.* This, however, is not common: when it does happen, the vowel or diphthong not elided are treated as of doubtful quantity. "Lamentis gemituque et fœmineo ululatu," *Virg.*

"Insulæ Ionio in magno quas dira Celæno."—*Id.*

O and *heu* are not elided by a following vowel. Neither are *io*, *proh*, *ah*, *va*, *væ*, or *eheu*.

Elisions sometimes take place at the end as well as in the middle of a verse, as was noticed in the last section. *Omnia Mercurio similis vocemque coloremque, Et crines flavos,*" *Virg.*

Barba erat incipiens, barbæ color aureus, aureaque
Ex humeris est.—*Ovid.*

Elisions often give force and sometimes softness to a verse; nor should the practitioner be fastidious in using them. Like other points of composition, they require taste and discernment to pre-

vent their interference with the harmony of poetry. What can be more grating, for instance, than the following lines of Catullus? "*Troja virūm et virtutum omnium acerba cinis.*" "*Quam modo qui me unum atque unicum amicum habuit.*" That of Virgil, on the contrary, "*Monstrum horrendum informe, ingens, cui lumen ademptum,*" is well suited to the subject, yet is not at all harsh or cacophonous; and his "*Phyllida amo ante alias*" has great softness and elegance.

Monosyllables should not be cut off; though even in Virgil there are instances of such elisions, but certainly not frequent. One diphthong should not be elided before another. And, as a general rule, elisions of short vowels are more harmonious than of long ones.

Elisions at the division of a pentameter verse are harsh and disagreeable. *Herculis Antæique Hesperidumque comes, Propert.* This must not be allowed; nor yet an elision of the final syllable of the last dactyl; "*Quadrijugo cernes sæpe resistere equo.*"

Horace, in his Epistles and Satires, has many instances of awkward Synalæpha: in the fifth place, for instance, of the hexameter, "*Cūm Pedius causas exsudet Publicola atque.*" And in the last, "*Præcipue sanus nisi cum pituita molesta est.*" In these cases, however, the ear will, for the most part, be the best guide.

CHAP. III.—On the different kinds of Verse.

IN this chapter nothing will be said respecting comic metres; nothing of the worthless varieties of verse and stanza which the perverse ingenuity of unclassical times laboured to invent.

A verse, then, is either single or combined with others. In the former case it is called monocolon (*μονοκῶλον*, single membered); in the latter, polycolon. To begin with the first mentioned class,

§ 1. The Hexameter verse, so named from its containing six feet or metres (one foot constituting a metre in Dactylic and Spondaic verses); is also called Heroic, from the dignified subjects to which, on account of its majesty and gracefulness, it has

been applied. The four first feet are dactyls or spondees at pleasure, the fifth is regularly a dactyl, the sixth a spondee.

— — — | — — — | — — — | — — — | — — — | — —

Pāstō|rēs ōvī|ūm tēnē|rōs dē|pellitē fōētūs
Tū nīhīl | invī|tā dī|cās fācī|āsvē Mī|nervā.

Instead of a dactyl, a spondee is sometimes found in the fifth place, which, however, must always be preceded by a dactyl. "Constitit atque oculis Phrygiæ agmina circumspexit," *Virg.* Some critics pretend to see reasons for these and other variations in the sense of the passage; but certainly there is nothing in the line above quoted, or indeed in any such, as far as I can find, where the sound of a spondee in the fifth place corresponds to the sense in the slightest degree. It no doubt has its effect, and the very effect which Virgil intended, namely, to break the monotony of the verse, and prevent its cloying by unvaried smoothness. And in this point Virgil is excellent; his variations and pauses are so tastefully disposed, that the flow of his verse never becomes offensive from excessive sweetness, and at the same time is seldom harsh or rugged. That he sometimes aimed at accommodating the sound to the sense, is not to be doubted. The dullest ear could distinguish between the galloping of the horse in "Quadrupedante putrem sonitu quatit ungula campum," and the labour of the toiling Cyclops—"Illi inter sese magnâ vi brachia tollunt."

If the sense carried on from one line be concluded in the first word of the next, the first foot of the verse should be a dactyl or a trochee. There are a few instances to the contrary in Virgil.

Ut cymbæ instabiles fluctu jactante saburram
Tollunt: ||—G. iv. 195. See *Æn.* ii. 80.

Sometimes with evident intention for effect—

Vox quoque per lucos volgo exaudita silentes
Ingens; ||—G. i. 476.

But it should not be encouraged in modern verse; it makes the line run very heavily.

If the second foot end with a word, that foot should be a dactyl; as,

Funere|s super | extuvias exsangue relictum.

Unless the concluding word be a monosyllable; as,

Jamque fa|ces et | saxa volant; furor arma ministrat.

Or the second foot be followed by a monosyllable; as,

Erue|ra inter | se certant it stridor et alte.

But these exceptions are not to be often taken advantage of.

A word of four or more syllables is seldom found at the end of a verse. In Virgil they occur most frequently in the case of a proper name.

Amphion Dirceus in Actæo Aracyntho.

Quarum quæ formâ pulcherrima Deïopeiam.

Beware of such lines as these—

Quisquis luxuriâ tristive superstitione.—Hor.

Augescunt aliæ gentes, aliæ minuantur.—Lucr.

A monosyllable at the end of a verse should only be used in long poems, and that very seldom, merely for the sake of varying the verse. It is utter nonsense to talk of the idea of bulk conveyed in “*procumbit humi bos*,” “*præruptus aquæ mons*,” and at the same time to admire the idea of insignificance expressed by “*exiguus mus*.” What idea do these refined critics discover in the conclusion of such a line as

Et me Phœbus amat; Phœbus sua semper apud me?

Unless, too, the final monosyllable be forcible, the verse is not a good one. *Prælia rubricâ picta aut carbone velut si, Hor.* Two monosyllables are not objectionable—“*Nec percussa juvant fluctu tum littora, nec quæ, Virg.*”

A few verses rhyming at the middle and last syllables have slipped from some of the best poets.—“*Ora citatorum dextrâ contorsit equorum, Virg.*” “*Si Trojæ fatis aliquid exstare putatis, Ovid.*” These verses are called Leonine, from one Leonius, a monk of Paris, who first began writing whole poems in them; an example as eagerly followed by the barbarians of his time, as in these days of better taste it must be carefully avoided.

Final elisions of this verse have been already noticed. It must

Note, too, that in the first of these lines, the elision relieves the absence of a proper pause, and that the correction of the second is obvious and easy; the transfer of the circumflex from *Sicanâ* to *fervida*.

Catullus, who generally writes pure Iambics, religiously observes the Greek rule; and modern versifiers should do the same.

b. A variety of the Iambic trimeter is the Scazon. Its peculiarity consists in having invariably a spondee in the sixth place, and an iambus in the second, fourth, and fifth; it is otherwise subject to the laws stated above:

O quid solutis est beatius curis.—*Catul.*

Catullus has one instance of an anapest in the third place. "Puella nam *mea* quæ meo sinu fugit."—xxxvii. 11.

c. Iambic dimeter is never found by itself in the best writers. As its name denotes, it consists of two metres, or four feet, subject, as far as they go, to the laws of the trimeter.

Fortu|na non | mutat | genus.—*Hor.*

d. The Iambic tetrameter catalectic, both in Greek and Latin, is principally a comic metre. But Catullus has one nasty little sonnet in it. The fourth foot in this metre is always an iambus or a tribrach; the sixth *may be* an anapest; the foot preceding the catalectic syllable is invariably an iambus, except in case of a proper name, when an anapest is admissible, as it is in the fourth also in the same case.

Et insolenter æstues velut minuta magno

Deprensa navis in mari vesaniente vento.—*Catul.*

e. Iambic dimeter catalectic, or Anacreontic verse, is not to be found in any classical writer, and therefore might have been passed over unnoticed; but that some moderns of good reputation, such as Taubmannus and Casp. Barthius, have written in it. Nor do these writers follow the strict Greek model, but merely strip an Iambic dimeter of its last syllable.

Habet omnis hoc voluptas,

Stimulis agit fruentes.

Ades pater supreme.

§ 3. The Trochaic tetrameter catalectic admits a trochee and a tribrach into every place; a spondee and anapest, and a dactyl, in case of a proper name only, into the three even places. The division of the verse should invariably take place at the end of the second metre, or fourth foot. The pause should be preserved as in the Iambic senarius.

Cras amet, qui nunquam amavit, quique amavit, cras amet
 Ipsa nymphas Diva luco jussit ire myrteo
 It puer comes puellis. Nec tamen credi potest
 Esse Amorem feriatum, si sagittas vexerit.
 Ite nymphæ: posuit arma, feriatu est Amor.
 Jussus est inermis ire, nudus ire jussus est.
 Neu quid arcu, neu sagitta, neu quid igne læderet.
 Sed tamen cavete Nymphæ, quod Cupido pulchre est:
 Totus est armatus idem quando nudus est Amor.

These lines are taken from the *Pervigilium Veneris*, a luxurious little poem, of an uncertain age and author; whose corrupt text has exercised the critical ingenuity of Lipsius, Salmasius, Scriverius, and other distinguished scholars.

There is a great variety of Trochaic metres to be found among the less pure models of Latin verse, which it is needless to enumerate.

§ 4. In the Anapestic dimeter, anapests, dactyls and spondees are admitted indiscriminately, except that an anapest should not follow a dactyl, to prevent the concurrence of so many short syllables. But this law is not always adhered to. The *συναφεια* is preserved in Latin as well as Greek anapests; that is, the last syllable is not considered common, but the system runs on as one continued verse to the end. The most musical anapests are those in which every word forms a foot, or, in which no *cæsura* takes place. If this be not attended to, the first metre at least should be kept clear from the second. It must be noticed, that Seneca does not confine himself to the feet above-mentioned:

Vincula rerum laxet et ingens
 Pateat tellus, Tiphysque novos
 Detegat orbes; nec sit terris
 Ultima Thule. — *Sen. Med. A. ii. ad fin.*

The concluding monometer is called an anapestic base, with which the system is sometimes closed.

§ 5. Of the Choriambic metre there are three kinds—

a. The Glyconian (Antispast. dim. acat.), consisting of a spondee, followed by two dactyls or otherwise; of a fourth Epitrite and diambus:

Tandem regia nobilis
Antiqui genus Inachi.

b. The Asclepiad (Antispast. trim. acat.), is composed of a spondee, two choriambi, and an iambus:

Mæcenas atavis || edite re|gibus.

The division of the verse falls at the end of the second choriambus. This is sometimes neglected by Horace, with, and even without, elision:

Regnavit populo||rum ex humili potens
Non incendia Car||thaginis impia.

But the last instance is doubtless owing to the *ineluctabilis necessitas* of a proper name. The *caesura* may be neglected in this metre without any diminution of harmony:

Quassas | indocilis | pauperiem | pati.

c.* The Alcean, a verse of five feet; the first a spondee, then three choriambi, then an iambus:

Inspe|ratâ tue | cum veniet | poena super|bis.

§ 6. The Adonic is composed of a dactyl and spondee. The writers of the classical ages never used it except to close a sapphic stanza; Boethius and others more recent composed whole poems in it:

Discite luctum
O mea corda.

§ 7. Ionic à minore. This verse consists entirely of the foot

* This is Antisp. Tetram. Acat. consisting of a fourth epitrite, two antisp. and an iamb. syz.

from which it takes its name. In Horace it occurs in tetrammëter verses, though in some editions the ode is arranged in stanzas :

Miserarum est | neque amori | dare ludum | neque dulci
Mala vino | lavere, aut ex|animari | metuentes.

§ 8. The Phaleucian, or, according to others, Phalæcian verse, was so named from its inventor, and is also called Hendecasyllabic. It has five feet ; spondee, dactyl, and three trochees. For the spondee Catullus often substitutes an iambus, or trochee :

Istos | composu|it Pha|lēucus | olim.

Or thus, as Antisp. Trim. cat.—

Quid tantos ju|vat excita|re motus.

Catullus sometimes neglects cæsura, and his verses do not sound the worse for it :

Tecum ludere, sicut ipsa, possum.

§ 9. In the Galliambic verse there are six feet ; in the first place an anapæst ; in the second and third an iambus ; in the fourth and fifth a dactyl ; in the sixth an anapæst.

But Catullus, in his sixty-third ode, which is the authority for this metre, admits many other feet beside these ; as a spondee or trochee for the incipient anapæst, a spondee for dactyl, &c. But the third place always has an iambus, and the sixth always an anapæst :

Super al|ta vec|tus A|tys cele|ri rate | maria
Phrygium | nemus | cita|to cupi|de pede | tetigit.

This will suffice for the *carmina monocola*. There may be other kinds found among the less classical poets, but none which it would be worth while to study. Thus Claudian has a whole poem in the metre of the first line of an Alcaic stanza, of which we shall speak presently : many of Seneca's chori are continued sapphic, unbroken by the adonic ; but these are no models for imitation. We pass on, therefore, to the *carmina polycola*, i. e. poems composed of different kinds of verse coupled together. Of these, a poem in which the metre of the first line recurs after the second line, is called *distrophon* ; after the third, *tristrophon* ; after the fourth, *tetrastrophon*.

§ 10. Elegiac verse is composed of an hexameter verse, followed by a pentameter. The pentameter is never used alone, except once by Ausonius, and subsequently by M. Capella. It has in the two first places a dactyl or spondee at will; then a long syllable, then two dactyls, and lastly, another long syllable.

- - - | - - - | - | - - - | - - - | -

The Elegiac verse derives its name from *ἔλεγος*, lamentation, being much employed in funeral hymns, and, in fact, it never appears to greater advantage than in plaintive subjects.*

The laws of the hexameter in Elegiac verse are the same as in Heroic, but it does not admit of so much licence; for this plain reason, that the metre is sufficiently varied in itself, without having recourse to licentious deviations from the pure standard. Thus, final elision [ch. ii. § 4] should never be admitted; nor monosyllables or quadrisyllables at the end of the verse; smoothness should be constantly studied, and the *hiatus*, and lengthening of short syllables by *cæsura*, or metrical ictus, should be avoided.

The laws of the pentameter are very strict. The first to be noticed is that of the division of the verse, which must never be violated even by elision, though Catullus takes this with many other liberties. "*Speraret nec linguam esse nec auriculas.*" But he followed the example of the Greeks.

As in the heroic, if the sense carried on from the hexameter be concluded in the first word of the pentameter, the first foot of the latter should be either a dactyl or a trochee.

Armenias tigres et fulvas ille lænas

Vicit, | et indomitis mollia corda dedit.

Hæc amor et majora valet; sed poscite Bacchi

Munera; | quem vestrum pocula sicca juvant.

Tibul. vi. 15. 18.

A monosyllable after a spondee should not close the first pentameter, as this of Catullus,

Hunc nostrum inter | nos || perpetuumque fore.

* Versibus impariter junctis querimonia primùm,

Post etiam inclusa est voti sententia compos.

Quis tamen exiguos elegos emisit auctor,

Grammatici certant, et adhuc sub judice lis est. — *Hor. A. P. 75.*

After a Pyrrhic contained in a word it is not inharmonious—

Ambobus mihi ¶ quæ ¶ carior est oculis.—*Id.*

Two monosyllables are likewise allowable—

Sis felix, ¶ et sint ¶ candida fata tua.—*Tibul.*

The second penthemimer must not, by any chance, be finished with a monosyllable:—

Aut facere hæc a te dictaque factaque sunt.—*Catul.*

But the verb *es* and *est* is often elided in that place.

Alterius facti culpa silenda mihi est.—*Ovid.*

Two monosyllables may be admitted—

Premia si studio consequar ista sat est.—*Id.*

The final word of a pentameter should be a dissyllable. A quadrisyllabic word may be sometimes allowed, as that of Ovid,

Quem legis ac noris accipe, Posteritas.

A trisyllable is very objectionable.

This concluding word should be, either a noun substantive, a personal or possessive pronoun, or a verb. Adjectives are not often found in this place; still more seldom adverbs; and yet more rarely the present participle active.

The sense of each separate couplet should be contained within itself; or, if it should overflow, it must be concluded *at the end* of the next, and never be carried farther, or stop short of that.

Leonine verses are as detestable in pentameter as in hexameter.

Quærebant flavos per nemus omne favos.—*Ovid.*

§ 11. Horace uses as a lyrical measure, an hexameter verse, followed by the latter penthemimer of a pentameter. See *Od.* vi. 7; or followed by the four latter feet of another hexameter. See *Od.* i. 7. 28. In the Epodes the hexameter is followed by an iambic dimeter, *Epod.* xii, xiii.; by an iambic trimeter, *Epod.* xiv.

§ 12. The Archilochian distich is composed of different kinds of verse. The first line is an anapaests of a dactylic tetrameter,

a trochaic dimeter brachycatalectic, or Ithyphallic. The second is an iambic trimeter catalectic.

I. Sölvītūr | ācrīs hỹ|ēms grā|tā vīcě || vērīs ēt Fā|vōnī.

II. Trāhūntquē sic|cās māchīnāe | cārīnā's.

Observe in the first line, that the two kinds of verse are kept quite distinct ; one never runs into the other. The fourth foot of the first line is invariably a dactyl.

§ 13. The Hipponactic couplet is formed by a Trochaic dimeter catalectic, followed by an iambic trimeter catalectic.

I. Nōn ē|būr nē|que āurē|ūm.

II. Mēā rēnī|dēt īn dōmō | ěcūnā'r.

§ 14. By the union of a Glyconian choriambic with an Asclepiad choriambic, the Glyconian couplet is formed.

I. Aūdāx | 'lāpētī | gēnūs.

II. 'Ignēm | frādē mālā | gēntībūs īn|tūllt.

So much for the distich. We will now notice the combinations of three, four, and five lines together.

§ 15. Stanzas of three lines are only found in Horace's Epodes ; and even the two instances of these are in some editions arranged as couplets, the two last lines being thrown into one ; but the objection to this is plain ; that there would then be an indefensible hiatus in such a case, as this—

Fervidiora mero

Arcana promōrat loco.

And in cases like the following,

Levare diris pectora

Solicitudinibus.

the last syllable in pectora could not be considered common if it occurred in the middle of an asynartete verse. The stanza of Epod. x. is made up of an iambic trimeter, the latter penthemimer of a pentameter verse and an iambic dimeter. That of Epod. xi. consists of an hexameter, an iambic dimeter, and the latter penthemimer of a pentameter.

§ 16. Stanzas of four lines are the most usual in Latin Lyrica. Of these the most distinguished is the Alcaic, on account of its power, variety, and harmony. The two first lines are in the same metre, consisting of an iambus or spondee in the first place, then an iambus, followed by a long syllable, then two dactyls. The third line has an iambus or spondee in the first place, an iambus in the second, a spondee in the third, an iambus in the fourth, and a long syllable. In the fourth line, the two first feet are dactyls, then follow two trochees.

I. and II. - - | - - | - - || - - - - | - - -

III. - - | - - | - - | - - | - -

IV. - - - - | - - - - | - - - - | - -

It has been said that an iambus is admissible into the first place of the three first lines; and no doubt it is so. But it must be noticed, that throughout the whole of Horace's Odes there are not more than two dozen instances of an iambus so placed. Now there are three hundred and seventeen alcaic stanzas in Horace; and consequently nine hundred and fifty-one opportunities of beginning with an iambus; of which Horace has only taken twenty-three or four. It may fairly be inferred, therefore, that though the iambic foot may be used, it is by sufferance; that the legitimate beginning of the three first lines is a spondee, as being better suited to the grave and majestic character of the verse.

a. The cæsural division of the first and second lines after the long syllable should be strictly attended to. Horace neglects it but twice without an elision.

Mentemque lymphe|tam Mareotico—i. 37, 14.

Spectandus in cer|tamine Martio—iv. 14, 7.

There are about thirty instances where elision takes place at the division, as

Mentem sacerdot|um incola Pythius—i. 16. 6.

The line "Utrumque nostrum incredibili modo," ii. 16. 21, is rather, perhaps, to be referred to those without cæsura. There is one solitary instance of hiatus at the division—

Jam Dædaleo | ocyor Icaro.—ii. 19. 9.

The long syllable after which the division falls should rarely be a monosyllable. It is so in only fifteen instances in Horace, unless preceded by another monosyllable, when it is not offensive,

as, *Seu Libra seu me* ||—ii. 16. 10; or with an elision,

as, *Descende cœlo et* ||—iii. 4. 1.

Once only do we find the first or second line ending in a single monosyllable—

Ne forte credas interitura quæ—iv. 9. 1.

And once only in two monosyllables—

Cur non sub altâ vel platano vel hâc—ii. 10. 13.

Such a practice, therefore, is to be condemned.

b. On the third verse, the flow and effect of the stanza in a great measure depends; and therefore great attention should be paid to its construction. In the first place, it ought to be composed of three or four words at most: if there are more, it detracts from the majesty and force of the line, as in the following awkward specimen:—

Sors exitura et nos in æternum—ii. 3. 28.

The line should not begin with a tetrasyllable, or a quasi-tetrasyllable. This is found five times only in Horace.

Hunc Lesbio | *sacrare plectro*—i. 26. 11.

Decurrere et | *votis pacisci*—iii. 29. 59.

Rubiginem aut | *dulces alumni*—iii. 23. 7.

Funalia et | *vectes et arcus*—iii. 26. 7.

Proh curia, in|*versique mores*—iii. 5. 7.

And observe, that in all these, except the first, an elision takes place, which gives the effect of a well-constructed line.

Once a (quasi)pentasyllabic word begins the verse, with an elision.

Sors exitura et | *nos in æternum*—ii. 3. 28.

And thrice without elision—

Res ordinaria, grande munus—ii. 1. 11.

Ab insolenti temperatam—ii. 3. 3.

Enavigandâ sive reges—ii. 13. 11.

Nor should a tetrasyllable close the line. Horace has three instances only of this:—

Regumque matres barbarorum et—i. 35. 11.

Ab insolenti temperatam—ii. 3. 3.

Nodo coerces viperino—ii. 18. 19.

For the same reason of euphony, the ending of the line with two dissyllables should be avoided. Horace affords but eight examples of it, and two or three more where the final dissyllable is preceded by two monosyllables, as

Solantis æstum, nunc in udo—ii. 5. 7.

Elision of *et* at the end of this line occurs four times; of *in*, once. Twice a redundant syllable is elided by the vowel beginning the next line, in the ugly line already twice quoted,

Sors exitura et nos in æternum;

and in

Cum pace delabentis Etruscum—iif. 29. 35.

This is not to be rashly imitated.

Horace has ventured once to end a third line with a monosyllable.

Depone sub lauru meâ nec.

And certainly once too much, for the effect is harsh and grating in the extreme.

c. The great object in the fourth line is to make it run smooth and flowing, in order to give better effect to the weight and gravity of the third. And this object is chiefly to be effected by attention to the cæsura, and by avoiding awkward elisions, such as

Regum apices neque militum arma—iii. 21. 20.

Horace ends this line about a dozen times with a tetrasyllable, and the effect is not bad; because the preceding word is invariably (at least with one exception) a dissyllable of two times, as

Imperii | decus | arrogavit—iv. 14. 40.

The exception shows the necessity of this rule—

Nominis Asdrubale interempto—iv. 4. 72;

where, nevertheless, much of the cacophony is lost in the elision. The same law is observed when the verse ends with a quasi-tetrasyllable, or with two dissyllables.

Æmonia | daret | ut catenis—i. 37. 20.

Dura fuga | nam | dura belli—ii. 12. 28.

In the following solitary case an hypercatalectic syllable is cut off by the vowel beginning the next stanza. This must by no means be allowed.

Hospitia, Ille venera Colchica—ii. 12. 8.

Twice Horace concludes the fourth line with a word of six syllables, but never with one of five.

Divitias operosiores.—iii. 1. 48.

Progeniem vitiosotem.—iii. 6. 36.

It must be remembered that the peculiarities here quoted are all that can be found of each particular kind throughout three hundred and seventeen stanzas. It will be well, therefore, for the practitioner in Latin Lyrics to abstain from all of them at first, and study to make his stanza as pure as possible. After time and practice, he may, in regular odes, relax something of this strictness, and occasionally indulge in such liberties as Horace has set him an example of, taking care, however, not to abuse the indulgence of his model so as to run into licentiousness.

§ 17. A stanza which may be called choriambic is often used by Horace, consisting of two asclepiads, a Pherecratian (composed of a dactyl between two spondees), and lastly, a Glyconian.

Primâ nocte domum claude ; neque in vias

Sub cantu querulæ despice tibæ.

Et te sæpe vocanti

Duram difficilis mane.—*Hor. Od.* iii. 7. 29.

§ 18. The Sapphic stanza is so named after the Lesbian poetess, the gifted and unfortunate Sappho, though, to judge by the fragments which remain of her writings, few of her compositions were in this metre ; but her only two perfect (or nearly perfect) poems now extant are so. The three first lines are the same : they are epichoriambic trimeter catalectic, composed of a second

epitrite, a choriambus, and an iambic syzygy incomplete. The fourth line is an Adonic.

I. II. and III. - - - - | - - - - | - - -
IV. - - - - | - - - - | - - -

Catullus admits a trochaic syzygy into the first place, in imitation of the Greek practice: Horace never does. The Sapphics of the former are, in their tone and composition, much nearer to the Greek than those of Horace, who aims at more sweetness and smoothness than is found in the examples he made use of. Catullus elides vowels at the end of the third line only; Horace, at the end of the first, second, and third. Neither of them, however, divide a word between two lines, except between the third and fourth.

§ 19. Catullus uses a stanza of five lines in his spirited Ode lxi. The four first are circulating dimeters,* Troch. syz. + Iam. syz. The fifth, the same, catalectic.

Tardat ingenuus pudor
Quæ tamen magis audiens
Flet quod ire necesse sit:
Sed moraris; abit dies:
Prodeas nova nupta!

* Or rather Glyconian; for a fourth epitrite is sometimes put for the trochaic syzygy.

BOOK II.

GRAMMAR OF POETRY.

BESIDES the distinction of poetry from prose, arising from its more elevated and highly-coloured style, the Latin poets employed certain *grammatical* forms, either peculiar to themselves or more usual among them than other writers. This Book, then, is intended to illustrate the poetic mode of spelling, inflexion, signification and usage, and, lastly, construction of words; and a separate chapter is therefore assigned to Orthography, Etymology, and Syntax. Not that the poets are to be supposed to have *always* followed the modes here instanced. They are peculiarities which those writers *might* and often *did* use; and the knowledge of them will be found of great service both in the study and composition of Latin poetry. Nor is it pretended that all the poetical peculiarities of grammar are to be found in this short treatise, the object of which is, to notice those only which are the more usual and more useful.

CHAP. I.—Orthography.

§ 1. PROSTHESIS. To the beginning of certain words, the poets were in the habit of affixing a letter, particularly in the case of these four—*narus*, *navus*, *natus*, *naviter*, for which they said, *gnarus*, *gnavus*, *gnatus*, *gnaviter*. See *Virg. Æn.* viii. 510. *Hor. Ep.* i. 1. 24.

§ 2. Epenthesis. By this figure a letter or a syllable is inserted into the middle of a word. No certain rule can be laid down for this usage; a few examples are these: *Navita*, for *nauta*, *Virg. G.* i. 137. *Induperator*, for *imperator*, *Juv. Sat.* x. 138. *Indupeditus*, for *impeditus*, arising from the old form of *indo* or *endo* for *in*, which occurs *Lucret.* ii. 1092. For the genitives *cœlitum* and *alitum*, *cœlituum* and *alituum* are commonly used, *Virg. Æn.* viii. 27.

§ 3. *Diplasiasmus*. The consonant is sometimes doubled in some words.—*Quattuor*, for *quatuor*. *Juppiter*, for *Jupiter*. It is often done in words compounded of *re*, followed by *l* or *p*, as *relligio*, *relliquiæ*, *repperi*, *reppuli*, *Virg. G. i. 270. Æn. v. 47. G. ii. 22. Æn. iv. 214.*; but rarely, if followed by another letter, except in old *Lucretius*, *refugere*, *reddere*, *reccidere*, &c.

§ 4. *Syncope*. A letter or syllable is often dropped from the middle of a word. *Sæclum*, for *seculum*, *Virg. Ec. iv. 5.* *Vincla* for *vincula*, *Virg. Æn. ii. 153.* *Pericidum*, for *periculum*, *Hor. Sat. ii. 7. 73.* *Aspris*, for *asperis*, *Virg. Æn. ii. 379.* *Repostus*, *compostus*, for *repositus*, *compositus*, *Virg. Æn. i. 29. 253.* *Comprendere* for *comprehendere*, *Virg. Æn. vi. 626.* *Puertia* for *pueritia*, *Hor. Od. i. 36. 8.* The *ji* is often contracted in words compounded of *jacio*. *Obici* for *objici*, *Senec. Med. 235.* *reice capellas*, *Virg. Ecl. iii. 96.* *deicito*, *abicito*, &c.

§ 5. *Apocope* is the rejecting of a letter or syllable at the end of a word; as, *exin*, *dein*, *proin*, for *exinde*, *deinde*, *proinde*. In the enclitic *ne* the final vowel is often thus dropped, as *tun*, *men*, *vidistin*, *nostin*; and when coupled with the second person of verbs, the preceding *s* also vanishes, as *vin*, *ain*, *audin*, *viden*, &c. These latter cases of *Apocope*, however, are seldom used, except in familiar writings, such as *Terence*, *Plautus*, and *Horace's Satires and Epistles*.*

§ 6. *Crasis*. The contraction of two syllables into one is very frequent. That of *jacio* has been noticed already. *Queis* is put for *quibus*, *sodes* for *si audes*, *sis* for *si vis*. The preposition *de*, too, makes one syllable with the following *e* in composition. *Dæst*, *dærit*, *dærun*, *Virg. G. ii. 233.* *Dærauerat*, *Virg. Ec. vii. 7.*

§ 7. *Dieresis*. On the other hand, however, one syllable sometimes is made two, particularly by treating *v* and *j* as vowels. *Siliæ*, *Horat. Od. i. 22. 4.* *Caius* (*trisyl.*), *Mart. ix. 93.* *Perfolianda*, *Ovid.*

* Sometimes, too, in familiar prose. "Ain tu?" *Cicero*, in several of his *Epistles*.

§ 8. Metathesis, by which letters are transposed for the sake of altering the quantity of a syllable, is a licence very seldom taken. Phædrus has *corcodilus* for *crocodilus*, *L. i. fab. 25.**

§ 9. The use of *o* for *u*, as in *volgus*, *Volcanus*, *advorsum*, *servom*; of *o* for *i*, as *olli*, of *u* for *i*, as *includus*, *optumus*, must be considered as Archaisms. These antiquated forms may be used sparingly, when the dignity of the verse and subject will admit of them, as in an heroic or grave didactic poem.

CHAP. II.—Etymology.

THE Etymology of poetry relates to the inflexions, and usages of words. On the former point, it is necessary to remark, that unusual and antiquated forms of declension or conjugation must be cautiously adopted.

§ 1. And first to notice the peculiarities of declension employed by the Roman poets.

a. For the termination *æ* of the gen. case sing. in the first declension, the old form *ā ī* was sometimes adopted. *Aulāī*, for *aulæ*, *Virg. Æn. iii. 354*. *Gelidāī stringor aquāī*, *Lucret. iii. 695*. *Terrāī frugiferāī*, *Mart. xi. 91*. In Lucretius, *animāī*, *pictāī*, *naturāī*, &c. frequently occur.

b. For the termination *em* or *en* of the accusative of patronymics in the first declension, we sometimes meet with *am*. *Scipiadam*, *Hor. Sat. ii. 1. 17*. For the termination *e* of the vocative and ablative from Greek nouns in *es* of the same declension, we find the termination *a*. *Anchisa*, *Virg. Æn. iii. 475. v. 244*. *Atrida*, *Horat. Sat. ii. 3. 187*.

c. The genitive of nouns substantive ending in *ius* or *ium* is generally expressed among the poets by a single *i*. *Oti*, *tuguri*, *peculi*, *Virg. Ingeni*, *consili*, *imperi*, *Hor.*, &c. See Dawes, *Miscel. Crit. p. 27*. Ed. Kidd, 1817. Similarly *Dii* and *Dīs* are contracted into *Dī* and *Dīs*.

* The Greeks were less sparing of the use of this figure. We have *αἰετὶς* for *αἰετῖς*, *καρτερὶς* for *καρτερῖς*, &c.

d. The contraction of plural genitives ending in *orum* into *um*, is very common. *Virum*, for *virorum*, *Virg. Æn.* i. 87. *Divom*, for *divorum*, *Id. Æn.* i. 79, probably to avoid the concurrence of *v* and *u*. The same contraction takes place in the genitives plural of the first declension; *coelicolum* for *coelicularum*, *Id. Æn.* iii. 21.

e. For the ablative termination *e* of the third declension the poets use *i* in many instances. *Amni*, *Virg. G.* iii. 447. *Avi*, *Hor. Carm.* i. 15. 5. *Classi*, *Virg. Æn.* viii. 11. *Colli*, *Lucret.* ii. 317. *Igni*, *Virg. Æn.* iv. 2. *Imbri*, *Id. G.* i. 393. *Tridenti*, *Id. Æn.* i. 149. *Orbi*, *Lucret.* v. 75. *Ungui*, *Hor. Od.* iii. 6. 24. *posti*, *Ov. Met.* v. 120. These instances may be safely applied.

f. In the genitive of nouns of the third declension, the termination *ium* is very commonly contracted into *um*. *Apum*, for *apium*. *Mensum*, for *mensium*, *Ov. Met.* viii. 500. This is almost constantly done in nouns whose nominative ends with two consonants, as *serpentum*, *cohortum*. And the same thing happens to participles in *ns*. *Recusantum*, *Virg. Æn.* vii. 16.

g. Instead of *ui*, the termination of the dative case in the fourth declensions, the poets (from necessity, probably) substituted *u*. *Parce metu*, *Virg. Æn.* i. 261. *Victu invigilant*, *Id. G.* iv. 158. *Aspectu*, *Id. Æn.* vi. 460.

h. For the termination *ei* of the genitive case, fifth declension, we sometimes find *e*. *Die*, for *diei*, *Id. G.* i. 208. *Fide*, for *fidei*, *Ov. Met.* vii. 727. And for the dative also, this termination appears to have been used, *Hor. Sat.* i. 3. 95. But it is a licence which must not be taken except upon direct authority.

§ 2. The greater part of the poetic variations in the conjugating of verbs are merely antiquated forms and, like other archaisms, must be introduced with a sparing hand. Thus,

a. *Duim*, *duis*, *duit*, *duint*, for *dem*, *des*, *det*, *dent*, with the compound *perduim* for *perdam*; and *siem*, *sies*, *siet*, *sient*, for *sim*, *sis*, *sit*, *sint*, with the compound *possiem* for *possim*, are old forms found principally in Plautus and Terence. *Fuat* for *sit* occurs in Virgil from the obsolete verb *fuo*, *Æn.* xi. 108.

b. Contractions of the perfect and pluperfect tenses perpetually occur in Latin verse. First, by the rejection of the syllables *ve* and *vi*, a rare practice among prosaic writers; thus, *admorunt*, for *admoverunt*, *Virg. Æn.* iv. 367; *commorit* for *commoverit*, *Hor.*

Sat. ii. 1. 45. *Implessem*, for *implevissem*, *Virg. Æn.* iv. 605. *Cresse*, for *crevisse*, *Lucr.* iii. 683. Secondly, by omitting the syllable *si* before *sti*, a contraction chiefly used by the comic writers; but Virgil has *accestis*, for *accessistis*, *Æn.* i. 205; and Horace *evasti* for *evasisti*, *Sat.* ii. 7. 68. Thirdly, by rejecting *is* or *iss*, after *x*; *Direxti*, for *direxisti*, *Virg. Æn.* vi. 57. *Extinxem*, for *extinxissem*, *Id. Æn.* iv. 606. *Surrexe*, for *surrexisse*, *Hor. Sat.* i. 9. 73.

c. An archaism scarcely admissible into modern Latin verse is found in the future subjunctive; *amasso*, for *amavero*; *expugnasso*, *habesso*, *levasso*, [*Cic. de Sen. c. i. ex Ennio*], for *expugna-vero*, *habuero*, *levavero*. Hence the infinitive *expugnassere* for *expugnaturum esse*; *impetrassere*, &c.

d. In the fourth conjugation the imperfect and future indicative are terminated by the poets in *ibam* and *ibo*. *Vestibat*, for *vestiebat*, *Virg. Æn.* viii. 106. *Redimibat*, *Id. Æn.* x. 538. *Lenibat*, *Id. Æn.* iv. 518. *Mollibat*, for *molliet*, *Hor. Od.* iii. 23. 19. This liberty must be rarely allowed to a modern versifier.

e. To infinitives passive and deponent the syllable *er* is sometimes affixed. *Dicier*, for *dici*, *Pers.* i. 28. *Farier*, for *fari*, *Virg. Æn.* xi. 242. *Spargier*, for *spargi*, *Hor. Od.* iv. 11. 8. It is an archaism, and occurs frequently in Lucretius.

There are other singularities to be met with, particularly in Terence, Plautus, and Lucretius, with which the Latin versifier has nothing to do but to observe and avoid them. Such as *pluria* for *plura*; *alteræ* for *alteri*; *nullæ rei* for *nullius*; *tumulti* for *tumultûs*; *cupiret* for *cuperet*; *sonere* for *sonare*, &c.

Nor is it necessary to dwell upon the Greek forms which we occasionally meet with; such as the genitive terminations in *ος*, *Panos Pallados*; datives in *ει*, *Orphei*, from Greek nominatives in *ος*; accusatives in *ον* and *α*, *Rhodon*, *Amaryllida*. The student will not need them for composition before his own reading has made him acquainted with them.*

§ 3. We now come to the second part of Etymology, which

* The genitives *Achilli*, *Ulyssi*, *Virg. Æn.* i. 34; *Ecl.* viii. 70, are contractions of *Achillei*, *Ulyssei*, from the old Hellenic forms, *Achilleus*, *Ulysseus*. So *Pericli*, *Herculi*, for *Periclis*, *Herculis*, from the antiquated nominatives, *Pericleus*, *Herculeus*.

traces of the signification of words. Many words occur in poetical writers, either entirely confined to their works, or rarely met with in prose; and many which bear a meaning different from their literal one. For a person who wishes to attain to excellence in Latin versification, it would be highly advantageous to make an index (of which we have given a specimen below) of the most striking poetical peculiarities of language, placing opposite them the corresponding terms used in prose:—

<i>Poetical Words.</i>	<i>Prosaic.</i>
Accommodus	Aecomodatys
Adapertillis	Qui facile aperiri potest
Admissum (<i>Ovid</i>) ..	Peccatum
Adspirare (alicui)	Favere
Æquor	Mare
Amare (<i>philiv</i>)	Solere
Amaror (<i>Lucret.</i>)	Amaritudo
Ast	At
Bimaris	Duo maria attingens
Ceu	Sicut, ut
Clarare (<i>Lucr.</i>)	Declarare, clarum reddere
Cor	Animus, ratio
Delassare (<i>Hor.</i>)	Defatigare
Duellum	Bellum
Egenus	Egens
Genitor-trix	Pater, mater
Gravare	Onerare
Gravari (<i>Hor.</i>)	Graviter ferre
Impermissus (<i>Hor.</i>) ..	Illicitus
Incassum	Frustra
Inopinus	Non opinatus
Juventa	Juventus
Lethum lethalis	Mors, mortifer
Olim	Interdum
Palpare	Adulare
Præfocare (<i>Ou.</i>)	Suffocare
Pubes	Juvenes
Salamen	Consolatio

An index of this kind may be drawn up in the course of read-

ing any of the Latin poets. Be it remembered, too, that compound adjectives ending in *ger*, *fer*, *color*, *vagus*, *pes*, *volus*, *fluus*, *loquus*, are almost all purely poetical, and scarcely admissible into prose composition. Such are *fatiger*, *nimbifer*, *lacticolor*, *paestivagus*, *acripes*, *altivolus*, *mellifluus*, *dulciloquus*, &c. Of poetic phrases, such as, *estuarè in aliquâ*, for *amare aliquam*, *dare letum alicui*, for *interficere*, *ad plenum*, for *abundanter*, and such like, we shall speak more at large in the chapter treating upon figures and decoration.

§ 4. A third part of Etymology is the commutation and interchange of words so usual in poetical writings. Those interchanges alone are noticed here, which, though not without their beauty, cannot be referred to mere ornament; the latter being discussed in another part of this work.

The first thing, then, to be noticed in this division is, the interchange of the parts of speech one for another.

a. Noun substantive for the participle: as *populus latè rex* for *regnans*, *Virg. Æn. i. 25*. *Latè tyrannus*, *Hor. Od. iii. 17. 19*. *nemorum cultrix*, for *nemora incolens*, *Virg. Æn. xi. 557*.

b. Participle for noun substantive: *genus omne natantum*, for *piscium*, *Virg. G. iii. 541*. *Volantes*, for *aves*, *Id. Æn. vi. 239*. *Silentum concilium*, for *umbrarum, manium*, *Id. ib. 431*. *Venantes*, for *venatores*, *Sil. v. 413*. *Medentes*, for *medici*, *Lucr. i. 49*.

c. Neuter adjective, either singular or plural, for adverb.* *Dulce ridentem*, *Dulce loquentem*, for *dulciter*, *Hor. Od. i. 22, 23*. *Rivus lenè sonantis aquæ*, for *leniter*, *Ov. Am. iii. 5. 6*. *Cometæ lugubre rubent*, for *lugubriter*, *Virg. Æn. x. 273*. *Sublime feruntur*, for *per altum sublimiter*, *Lucr. iv. 133*. *Enses triste micant*, for *tristem in modum*, *Stat. Th. iv. 453*. *Saxosum sonans Hypanis*, for *saxosè*, *Virg. G. iv. 370*. *Turbidum lætatur*, for *cum perturbatione*, *Hor. Od. ii. 19. 6*. *Perfidum ridens Venus*, for *perfidè*, *Id. Od. iii. 27. 56*. *Lucidum fulgentes oculi* for *lucidè*, *Id. Od. ii. 12. 14*. *Opsecrum nimbosus ær*, *Luc. v. 631*. *Multa* is often put for *valdè*, *multum*, *Virg. Æn. v. 868. G. iv. 301, 320*;

* This is very common in the Greek poets. Thus Hom. *ω. 138*, speaking of the helmet of Patroclus, *ἀνὰ δὲ λόφος καὶ δώπεδον ἔκειτο, φαῖ δεινῶν*. Theocritus says that the roses *φωσφόροισι καὶ πύρριμον*, for *πυρρίμον*. And Oppian has *βαρὺν γὰρ*.

and plurima, for plurimum, *Id. Æn.* ix. 335. So crebra, for sæpe, *Id. G.* iii. 500. Transversa tumentibus hircis, for transversè, *Virg. Ecl.* iii. 8. Insanire solemnia, i. e. communi insaniâ laborare, *Hor. Ep.* i. 1. 101.

d. Infinitive mood for a noun substantive neuter. First, for the nominative case. Velle suum cuique est, for voluntas sua, *Pers.* v. 53. Scire tuum nihil est, for scientia tua, *Pers.* i. 27. Sapere urbi venit, for sapientia, *Pers.* vi. 38. Nobis meminisse relictum, for memoria relinquitur, *Stat. Silv.* i. 55. Secondly, for the accusative: this usage seems almost peculiar to Horace. Adimam cantare severis, for facultatem canendi, *Hor. Ep.* i. 19. 9. Da mihi fallere, for facultatem fallendi, *Hor. Ep.* i. 16. 61. Frui paratis mihi dones, *Hor. Od.* i. 31. 17. Persius seems to have borrowed it from him; nostrum illud vivere triste, i. e. tristem vitam, *Pers.* i. 9; hoc ridere meum, *Pers.* i. 122.

e. Adverb of time for noun substantive. Cras aliud, for dies alius crastinus, *Pers.* v. 68. Clarum mane fenestras intrat, *Pers.* iii. 1.

§ 5. We come now to speak of the interchanges that take place between the substantive and adjective, and among numbers, cases, moods, and tenses.

a. And first, the proper name of a country is often put for the gentile adjective. Arabio lucet bombyce puella, for Arabico, *Prop.* ii. 3. 15. Arcadius magister, for Arcadicus, *Virg. G.* iv. 283. Asia prata, *Virg. G.* i. 383. Palus, *Virg. Æn.* vii. 701. Myrtus, *Catul.* lviii. 22, for Asiana. The proper names of nations, rivers, men, Gods, &c., are used in a similar way. Aquæ Baiæ, for Baianæ, *Prop.* i. 11. 30. Metaurum flumen, for Metauricum flumen, i. e. Metaurus, *Hor. Od.* iv. 4. 38. Flumen Rhenum, *Hor. Ars. Poet.* 18. Gens Romula, for Romulea, *Hor. C. Sec.* 47. Cf. *Virg. Æn.* vi. 876. *Ov. Fast.* 2. 412. Sulpitia horrea, for Sulpitiana, *Hor. Od.* iv. 12. 18. Dardana arma, for Dardania, *Virg. Æn.* ii. 618. vi. 57. Pompilius sanguis, for Pompilianus, *Hor. A. P.* 292.

By the same usage a noun substantive is often put for its possessive. Hostes turmæ, for hostiles, *Stat. Theb.* xi. 22. Heroës manus, for heroïcæ, *Prop.* ii. 1. 1. Fabulæ manes, for fabulosæ, i. e. the subjects of many tales, *Hor. Od.* i. 4. 16. Juvenes jocos, for juveniles, *Pers.* vi. 5. Urbs domina, *Ovid. Am.* ii. 15. Ars magis.

tra, *Virg. Æn.* viii. 442. may be reckoned in the same class. And the case is frequent among verbals ending in *tor*. Victor equus, *Virg. G.* iii. 198. Bellator taurus, *Stat. Th.* iii. 330. Risus proditor, *Hor. Od.* i. 9. 22. In prose, too, we find victor exercitus.

Substantives thus put for their possessives are often inflected like adjectives. Adulteri crines, *Hor. Od.* i. 15. 19. Cf. *Ovid. A. A.* iii. 643. Sibila ora, for sibilantia, *Virg. Æn.* ii. 211. v. 277. *G.* iii. 422. Servum pecus, *Hor. Epist.* i. 19. 19. *Ov. Fast.* vi. 558. Lingua susurra, for susurrans, *Ov. Met.* vii. 825. Famulæ aquæ, *Ov. Fast.* i. 286. *Luc.* iv. 207. Pluvia venti, *Hor. Od.* i. 17. 4. iii. 3. 36 *A. P.* 18. Such examples as these may be fairly used; but the student must not proceed upon analogy without authority. For instance, he must not be allowed to use such a phrase as fœmina lacryma for fœminea. His phrases must have the support of antiquity; as, Græcia pubes, Germania tellus, and, Contemptore oculo splendentes spectat acervos.

b. The power of substantives is also given to adjectives. Neuter adjectives especially, whether singular or plural, are thus commuted. Acuta belli, *Hor. Od.* iv. 4. 76. Altum, for altitudo. Tolluntur in altum, *Claud. Ruf.* i. 22, for cœlum, and for mare it is constantly used, *Virg. Æn.* i. 301. i. 34, iii. 192. *Hor. Od.* ii. 10. 1. Apertum, for campus, *Hor. Od.* iii. 12. 10. Arata, for agri arati, *Propert.* i. 6. 32. Clausum, for locus occlusus, *Virg. G.* iv. 308. Commune, for respublica, *Hor. Od.* ii. 15. 14. Convexum and convexa, for convexitas, an arch, convexa cœli, *Virg. Æn.* iv. 451. vi. 750. Convexa deorum tremunt, *Virg. Æn.* vi. 241. *Stat. Theb.* i. 209. Culta, for agri culti, *Virg. G.* iv. 372, *Ov. Fast.* i. 683. iv. 922. *Hor. Epist.* i. 12. 13. *Claud. Ser.* 70. Dura, for calamitates or mala,* dura levitatis tuæ multa timebam, *Propert.* i. 15. 1. So, truculenta pelagi, *Catul.* lxiv. 16. Honestum, for honestas, *Pers.* ii. 74. Verum, for veritas, mordax verum, *Pers.* i. 108. Justum and iniquum, for jus and injuria, *Hor. Sat.* i. 3. 113. Liquidum, for liquor, *Hor. Sat.* i. 1. 54. Nigrum, for nigror, tenue nigrum, *Ov. A. A.* i. 291. Obscurum noctis, for obscuritas, *Virg. G.* i. 478. Planum, for planities, *Ov. Trist.* iii.

* There seems here to be an ellipsis of the word *mala*, which Horace has inserted, *Od.* ii. 13, 28. *Duræ fugæ mala, dura belli.*

§ 17. *Ferri* in præceptis, *Or. Met.* ii. 69. Præceptis immane ruinae, *Juv.* l. 147, for præcipitium. *Serenum*, for serenitas, *Virg. G.* l. 394. *Stat. Th.* i. 209, &c. *Siccum*, for siccitas, *Virg. G.* i. 363. iii. 433. In many instances there seems to be an ellipse of the word *locus*. *Terræ abdita*, *Lucr.* vi. 809. *Opaca domorum*, *Lucr.* ii. 114. *Tuta tenere*, *Virg. Æn.* vi. 358.

Neuter adjectives plural are often put with the genitive case, generally in the plural also of the substantive with which they ought properly to agree. This mode is most frequent in Lucretius, who has *strata viarum*, for *viæ stratae*, iv. 416. *Clausæ domorum*, for *domus clausæ*, i. 354. *Serena celi*, for *serenum cælum*, i. 1098. *Prima viarum*, for *primæ viæ*, i. 1068. So too, *cuncta terrarum*, *Hor. Od.* ii. 1. 23. *Abdita rerum*, *Hor. A. P.* 49. *Omnia rerum*, for *omnes res*, *Prop.* iii. 9. 7.

Such expressions, then, as *deserta viarum*, *ardua montium*, *imbrorsa vallium*, *amœna camporum*, *opaca sylvarum*, and so forth, may fairly be allowed; but such as *omnia urbium*, *crudelia militum*, could not. The example of the ancients must alone decide the propriety of the phrase. This form is of Greek origin; we meet with *τὸ πῶς τῆς ἀληθείας* for *ἡ πῶς ἀληθεία* and the like. Though we place it among poetic peculiarities, it is nevertheless occasionally to be met with in prose writers.* But it is of rare occurrence, and by no means to be imitated in prose composition.

Lastly, some adjectives are often put by the poets simply as substantives. Of these the most usual is *potens* for *dominus* or *domina*. *Diva potens Cypri*, *Hor. Od.* i. 3. 1. *Potens maris Deus*, *Hor. Od.* i. 5. 15. This too is an expression derived from the Greek, *κρατὴν θαλάσσης*. It is most usual as a periphrasis for the names of deities, of which more in another place.

§ 6. The commutation of genders requires a brief notice. Some instances have been assigned to this head which do not properly belong to it, but to the figure Ellipsis. Such as *Centauro invehitur magnâ*, *Virg. Æn.* v. 122 (sub. nave). *Personas transtulit in Eunuchum suam* (sub. fabulam), *Teren. Prol. Eun.* 32. It is only necessary to notice the usage of neuter plurals for

* *Ad majora rerum*, *Liv.* i. 1. — *Aspera saxorum*, *Q. Curt.* vii. 11. — *Præcipua rerum*, *Tacit. Ann.* iv. 40. — *Inania famæ*, *Id. Ib.* ii. 8.

masculines.* Insignem attenuat Deus, obscura promens, i. e. obscuros, *Hor. Od. i. 34. 14.* Cum pereant acie fortissima quæque, *Ov. Pont. iii. 6. 31,* i. e. fortissimus quisque.†

§ 7. The use of the singular for the plural, and the converse, is often productive of great elegance and beauty in poetry. Cum flore rosarum, for floribus, *Hor. Od. iii. 29. 3.* Thynā mercē beatū, for mercibus, Thynis locupletum, *Hor. Od. iii. 7. 3.* Hornā fruge, for hornis frugibus, *Hor. Od. iii. 23. 3.* Cum iacūtā virgine, for virginibus, meaning the Vestals, *Hor. Od. iii. 30. 9.* Mille fabæ modii, for fabarum, *Hor. Epist. i. 16. 83.* Densā prænubilus arbore lucus, *Ov. Am. i. 3. 7.* Hostis habet muros, *Virg. Æn. ii. 290.* Latè loca milite complet, *Virg. Æn. ii. 20. ii. 495.* This is particularly elegant when applied to proper names. Delicta majorum immeritus lues, *Romane, Hor. Od. iii. 62.* Lætum equino sanguine Concanum, *Hor. Od. iii. 4. 34.* Delevit urbem Dacus et Æthiops, *Hor. Od. iii. 6. 14.* Se Cantaber non antè domabilis, Medusque et Indus et profugus Scythes miratur, *Hor. Od. iv. 14. 41.* Infidelis Allobrox, *Hor. Epod. 16. 6.* Assuetum malo Ligurem, *Virg. G. ii. 168.* With the adjectives omnis, multus, plurimus, rarus, the substantive singular is put with excellent effect. Omnis navita ponto humida vela legit, *Virg. G. i. 370.* Multa cane, *Hor. Epod. ii. 31.* Multa fruge, *Hor. Epist. i. 16. 10.* In ramis multa latebat avis, *Ov. Am. iii. 5. 4.* Multo pisce natantur aque, *Ov. A. A. i. 48.* Licet illi plurima manat lacryma, *Hor. Epist. i. 17. 60.* Plurima mortis imago, *Virg. Æn. ii. 369.* Tractu surgens bicaster eodem plurimus, *Virg. G. ii. 182.* Arbor...et casa rara fuit, *Ov. Fast. v. 94.* Plurimus in Junonis honorem aptum dicit equus Argos, *Hor. Od. i. 7. 8.*

Again, the plural is often put for the singular. Priami dum regna manebant, *Virg. Æn. ii. 22.* Supplex tua numina posco, *Virg. Æn. i. 670.* Capitolia ad alta victor aget currum, *Virg.*

* A Græcism; τὰ πῦρτα τῶν Ἀδμειῶν princeps Atheniensium, *Lac. Tim.*

† *Hor. Od. iv. 4. 36.* Deditonant bene nata culpe, has been quoted as an instance, but erroneously. Bene nata is not, as some suppose, homines cum bonâ indole natos; but agrees regularly with pectora, two lines above.

Æn. vi. 836. The substantives plural found in the following quotations are used for the singular more frequently than others. *Animos ponit captiva minaces, Ov. H.* 44. *Aras sanguine tingit, Ov. Her.* xxi. 93. *Sibila colla tumens coluber, Virg. G.* iii. 421. *Æn.* ix. 331. *Mella Hymettia, Ov. A. A.* ii. 423. *Hor. Sat.* ii. 2. 15. *Cf. Ov. Fast.* iii. 762. iv. 546. *Ora (i. e. faciem) pudibunda develat, Ov. Met.* vi. 604. *Hausit Plexippi pectora ferro, Ov. Met.* viii. 440. *Promere languidiora vina, Hor. Od.* iii. 21. 8. These instances may suffice to guide the judgment in the application of this licence, which requires taste and discretion. Thus, to say, *Reges venere per urbem Britannia*, for, *Rex venit per urbes Britannia*; or, *Aurora sidus pellunt*, for *Aurora sidera pellit*, would be a gross abuse of the liberty allowed.

§ 8. The interchange of case will, with more propriety, come under the head of Syntax than Etymology. One only will be here considered—that of the nominative and vocative.

First, the nominative is sometimes put for the vocative. *De-gener O populus*, for *popule, Luc.* ii. 11. *Adsis lætitiæ Bacchus dator*, for *Bacche, Virg. Æn.* i. 738. *Socer arma Latinus habeto, Virg. Æn.* xii. 192. *Projice tela manu, sanguis meus*, for *mi, Virg. Æn.* vi. 835. *Vos O Patricius sanguis, Pers.* i. 61. *Vos O Pompilius sanguis, Hor. A. P.* 293.

Secondly, the vocative for the nominative, but only in addressing a person. *Quibus Hector ab oris exspectate venis*, for *exspectatus, Virg. Æn.* ii. 283. *Dardania stratus dextra, miserande jaceres, Virg. Æn.* x. 327. *Stemmate quod Tuscorum millesime ducis, censoremne tuum vel quod trabeate salutas, Pers.* iii. 28. 29. *Tu Phœbi comes et nostro dilecte parenti, i. e. dilectus, Valer. Flacc.* iv. 467.

§ 9. The next point to be considered is, the interchanges which take place among the *kinds* and *parts* of verbs. Many examples of such changes are to be found in prose writers, but those only are here noticed which belong chiefly or exclusively to poets.

a. To begin with the *Enallage*, or interchange, of verbs of different kinds. The active verb is often used in a middle or reciprocal sense, the pronoun *se* being understood, and thus becomes intransitive. Thus, *accingere*, for *accingere se* or *accingi*,

Virg. *Æn.* ii. 235. Adglomerare, *Virg.* *Æn.* iii. 339. Duplicare, *Virg.* *Cul.* 203. Ingeminare (a Virgilian usage), *Virg.* *G.* i. 383. *Æn.* iv. 529. v. 227. Insinuare, *Virg.* *Æn.* ii. 228. Jungere, *Virg.* *Æn.* x. 240. Lavare, *Hor.* *Sat.* i. 4. 75. Pascere, *Virg.* *Ecl.* v. 12. *Mart.* ix. 81. Ponere, *Virg.* *Æn.* vii. 275. x. 103. *Stat. Sylv.* ii. 118. *Theb.* v. 13. *Luc.* iii. 523. Præcipitare, *Virg.* *Æn.* xi. 617. ii. 8. *Lucr.* iv. 627. vi. 1037. Sistere, for stare, *Virg.* *G.* i. 479. Turbare, for turbare, *Virg.* *Æn.* vi. 800. *Luc.* iii. 593. Vertere, *Virg.* *G.* iii. 365. Volvere, for volvi, and volutare, for volutare se, *Virg.* *Æn.* i. 238. *G.* i. 163. *Æn.* iii. 607. In verbs of this kind, the participles are often thus used, though the other parts are not. *Volvens*, for instance, is often used intransitively; yet such an expression as *volvunt anni* would hardly be found in a good author.

b. An intransitive verb is often used with the force of a transitive. Adnuere, for concedere, *Virg.* *Æn.* xii. 187. *Hor.* *Od.* iv. 6. 22. *Catull.* lxii. 163. Adsuescere, insuescere, consuescere, for ad-suefacere, &c. *Hor.* *Sat.* ii. 2. 109. i. 4. 105. *Luc.* v. 776. *Lucr.* vi. 395. Clamare, for vocare cum clamore, *Virg.* *Æn.* iv. 675. Celerare, for celeriter afferre, *Virg.* *Æn.* i. 660. Celeriter agere, *Virg.* *Æn.* viii. 90. *Sil.* ix. 96. Cunctari, for retardare, among writers of the silver and lower ages, *Claud.* *Nupt. Hom.* 21. *R. P.* 323. *Stat. Theb.* iii. 719. Currere, for percurrere, *Virg.* *Æn.* iii. 191. v. 862. *Ov. Pont.* i. 3. 65. Deproperare, for celeriter conficere, *Hor.* *Od.* ii. 7. 24. Desinere, for finire, omittere, *Virg.* *Ecl.* v. 19. viii. 61. *Sil.* 12. 725. Dormitur hyems, *Mart.* xiii. 59. Durare, for sustinere, perferre, *Virg.* *Æn.* viii. 577. *Hor.* *Od.* i. 14. 8. Erumpere and prorumpere se, for the simple erumpere, prorumpere, *Virg.* *G.* i. 146. iv. 368; and with other accusatives for edere, effundere, erumpere,—gaudium, *Ter. Eun.* iii. 5. 2. Erumpit terra liquores, *Tibull.* iv. 1. 86. Festinare, for propere parare, *Virg.* *Æn.* iv. 575. *Ov. Met.* xi. 576. *Hor. Ep.* i. 2. 61. Manere, for exspectare, impendere, *Virg.* *G.* i. 168. *Æn.* ii. 194. *Hor. Od.* i. 28. 15: ii. 18. 31. Pallere, for vehementer timere, *Massylæ* palluit iras, *Sil.* i. 99. *Cf. Hor. Od.* iii. 27. 28. Perire, for vehementissimè amare, *Plaut. Truc. Arg.* 1. In the same sense is used, ardere aliquem, *Virg. Ecl.* ii. 1. Sometimes, however, we have ardere aliquo, *Hor. Od.* ii. 4. 7. iii. 9. 5. and ardere in aliquem, *Ov. Her.* iv. 99. *Met.* ix. 724. In prose it would be ardere amore alicujus. Plaudere, for percutere cum sonitu (to

clap), *Virg. G.* iii. 186. *Sil.* xii. 99. vi. 364. *Stat. Syl.* i. 2. 146. *Mart.* xii. 50. 5. *Prpperare*, for *conficere*, *Hor. Epist.* i. 3. 28. *Virg. G.* iv. 170. *Regnare*, for *regere*, *Hor. Od.* ii. 6. 11. iii. 29. 27. where observe the use of the participle with the nominative case of the country and dative of the ruler. *Resonare*, for *reddere sonum vel nomen*, *Virg. Ecl.* i. 5.; for *implere sonum*, *Virg. Æn.* vii. 11, 12. *Rorare*, for *madefacere*, *rorare saxa cruore*, *Sil.* x. 262. *Ruere*, for *dissipare*, *Virg. G.* i. 105.; for *agere*, *emittere*, *Virg. G.* ii. 308.; for *evertere*, *Virg. Æn.* i. 89. *Spirare*, for *efflare* (*odorem*), *Virg. Æn.* i. 407. *Stupere*, for *mirari*, *Juven.* xiii. 16. 164. *Sudare*, for *guttatim edere*, *Virg. Ecl.* iv. 50. *Triumphare*, for *vincere*, *Virg. G.* iii. 33. *Hor. Od.* iii. 3. 43. *Vigilare* (*noctem*), for *pervigilare*, *Ov. A. A.* i. 735. *Tibul.* i. 2. 76.; for *noctu perficere*, *Ov. Trist.* ii. 11. *Fast.* iv. 100. *Ululare*, for *cum ululatu canere*, *Virg. Æn.* iv. 600. Many of the above verbs occur as transitives only in the passive participle; while the verbs themselves could hardly be made to govern an accusative case. We may properly say, *vigilatum carmen*; but it is doubtful whether *vigilare carmen* would be admissible. Precedent must direct us.

c. Passive verbs are, in a few instances, used with an active signification. But this is an Archaism, and as such must be cautiously introduced. *Avertor*, for *fastidio*, *refugio*, *Virg. G.* iii. 499. *Stat. Theb.* iv. 192. *Bellor*, for *bello*, *Virg. Æn.* xi. 660. *Erumpor* and *prorumpor*, for *erumpo* and *prorumpo*, *Lucret.* vi. 435. 581. *Nutrior*, for *nutrio*, *Virg. G.* ii. 4. 2. *Potestur*, for *potest*, *Lucret.* iii. 1025.*

To this head may be referred the perpetual use of the passive participle of verbs neuter in an active sense. *Redundata aquæ*, for *redundantes*, *Ov. Trist.* iii. 10. 52. *Fast.* vi. 492. *Titubata vestigia*, for *titubantia*, *Virg. Æn.* v. 332.; *cessati agri*, *Ov. Fast.* iv. 617. *Sparsus*, for *spargans*, *Virg. G.* iv. 228., &c.

* Jani also quotes Virgil, *Æn.* viii. 402. But Heyne reads the line thus: *Quid fieri ferro liquidove potest electro*, confirming the authority of his MSS. by the quantity of the Greek ἤλεκτρον.

Some would refer to this head the passage in Ovid, *Pont.* i. 2. 140. "Hanc—est inter comites Marcia censa suas," where *censa est* is for *censuit*. There is, however, a verb deponent *censeor*, meaning *in censum deferre*, to claim, to count one's own. Cicero uses it: "*Census est mancipia Amyntæ*," *Pro Flacco*, 22.

We may here mention the use of passive verbs as middle or reciprocal. *Planguntur matres Calydoniæ, Ov. Met.* *Loricam induitur fidoque accingitur ense, Virg. Æn. vii. 640.*

d. Again the deponent is used for the passive verb. Here it must be observed, first, that this does not apply so much to the verbs themselves as to their perfect participles; and secondly, that those instances alone are cited which are of frequent occurrence in poetic writers, but not in prose; though many participles of this kind are common to both classes. In poetry, then, we find in a passive sense, *Abominatus, Hor. Epod. xvi. 8.* *Detestatus, Hor. Od. i. 1. 24.* *Dignatus, Virg. Æn. iii. 475.* *Exorsus, for inceptus, Virg. Æn. x. 111.* *Imitatus, Ov. A. A. 439.* *Interminatus, for interdictus, Hor. Epod. v. 39.* *Mentitus, for simulatus, Virg. Æn. ii. 422.* *Metatus, Hor. Od. ii. 15. 15. Sat. ii. 2. 114.* *Moratus, for dilatus, Ov. Am. i. 8. 82.* *Oblitus, Virg. Ecl. ix. 53.* *Pactus, Ov. Rem. A. 505. A. A. iii. 461.* *Hor. Od. iii. 22. [Cic. Off. i. 10.] Professus, Ov. A. A. 1440.* *Remensus, Virg. Æn. iii. 143.* *Veneratus, Virg. Æn. iii. 460.* *Comitatus* and *fabricatus* cannot be included, because the active forms *comito, fabrico*, do exist, though the deponents *comitor, fabricor*, are more usual. In the course of reading, the student may considerably enlarge this list; but let it be applied to with moderation whatever be its size.

e. The simple verb is often used for the compound, and hence a neuter verb sometimes becomes active. *Errare, for pererrare, Ov. Fast. iii. 655.* *Ferre, for auferre, Virg. Ecl. ix. 51.* *Ferre manum alicui, for conferre manum aliquo, Id. Æn. v. 402.* *Flectere, for deflectere, Val. Fl. ii. 3. v. 695.* *Laborare, for elaborare, Virg. Æn. i. 630.* *Latrare, for allatrare, Hor. Ep. i. 2. 166.* *Stat. Sylv. i. 3. 5. Id. Th. v. 551.* *Linquere, for relinquere, Virg. Æn. iii. 61.* *Ponere, for apponere, Phædr. i. 26. 5.; for deponere, Hor. Ep. i. 1. 10. Ov. Hal. 44.; for proponere.* *Quærere, for acquirere, Hor. Od. iii. 30. 15.* *Ridere, for arridere, sc. placere, Hor. Od. ii. 6. 14.* *Ruere, for eruere, Virg. Æn. xii. 254.* *Sibilare, for exsibilare, Hor. Sat. i. 1. 66.* *Temnere, for contemnere, Virg. Æn. i. 542., &c.* *Tendere, for contendere, Id. Æn. xii. 553.* *Tenere, for retinere, Id. Æn. iv. 308.* *Vocare, for invocare, Id. Æn. i. 294.; for advocare, Id. Æn. iv. 303.*

f. One instance only of interchange in mood requires brief notice; and that is, of the infinitive for the perfect or imperfect

tense indicative in continued narrative. It is a common enallage, and a single specimen may suffice.—“Pars ducere muros, moliri-que arcem et manibus subvolvere saxa, pars optare locum tecto et concludere sulco,” for ducebant moliebantur, &c., *Id. Æn.* i. 427. The verb *cœpit* may be understood in general; in the passage quoted the signification evidently is, “were in the act of,” &c. The use of *cœpit* with an infinitive is very frequent in Phædrus, and sometimes *incipit*, i. 2. 8. and 25. i. 3. 10. i. 28. 5., &c.

g. Among tenses, some commutations take place worthy of particular attention. There is nothing remarkable, however, in the first we shall mention—the use of the present for the perfect or imperfect in narrative, since it is neither uncommon nor confined to poets. It is most frequent in Phædrus and Virgil. But out of narrative it is rarely to be met with. “Duris in cotibus illum aut Ismarus aut Rhodope—edunt,” for ediderunt, genuerunt, *Virg. Ecl.* viii. 45.

But the next we proceed to notice is almost purely poetical, and requires caution in its use; and this is, the loose way in which the tenses of the subjunctive mood are employed, especially with the particles *si* and *nisi* or *ni*. A few examples will point out the extent of this licence. Tu si hic sis aliter sentias, *Ter. Andr.* ii. 1. 10., for esses and sentires. Ni vela traham et festinem—canerem, *Virg. Æn.* i. 62., for traherem, festinarem. Hunc hominem velles si tradere: dispeream, ni Summosses omnes, *Hor. Sat.* i. 9. 47., for summoveres. Ni docta comes—admoneat—irruat et diverberet umbras, *Virg. Æn.* vi. 293., for admonuisset, irruisset, diverberasset. Omnia jam perlegerent oculis ni jam præmissus Achates adforet, *Virg. Æn.* vi. 34., for perlegissent, adfuisset. Non ego hæc ferrem, *Hor. Od.* iii. 14. 27., for tulissem. Ni mea cura resistat jam flammæ tulerint, inimicus et hauserit ignis, *Virg. Æn.* ii. 599., for restitisset, tulissent, haussisset. Me truncus—sustulerat nisi Faunus ictum dextrâ levasset, for sustulisset, *Hor. Od.* ii. 17. 26., *et seq.*

The imperfect is also often put for the pluperfect with other particles, such as *utinam*, even when understood only, and not expressed. See c. §.

The perfect is elegantly put for the present in similes. Aspris veluti qui sentibus anguem pressit humi nitens, trepidusque repente refugit, *Virg. Æn.* ii. 379., for premit, refūgit. Inclusum veluti si quando in flumine nactus cervum—venator canis et

latratibus instat—jam jamque tenet, similisque tenenti increpuit malis morsuque elusus inani est, *Id. Æn. xii. 749.* See *Æn. v. 144.*

The same enallage is likewise used out of comparisons, in the sense of the Greek aorist, as *sustulit*, for *tollere solet*. “*Illum (imbrem) aëriæ fugere grues: aut bucula—captavit naribus auras, Virg. G. i. 374., for fugere solent, captare solet.*” Hinc apicem—Fortuna, *sustulit, Hor. Od. i. 34. 14 (tollere solet).* Nullum sæva caput Proserpina fugit, *Id. Od. i. 28. 19.*

The infinitive perfect for the infinitive present is often used, Græcò more, by poets. “*Magnum si pectore possit excussisse Deum, Virg. Æn. vi. 78., for excutere. Fratresque tendentes opaco Pelion impossuisse Olympo, Hor. Od. iii. 4. 52. Si quis amet scripsisse ducentos ante cibum versos, Id. Sat. i. 10. 60. Qui scit risisse vafer, Pers. i. 246. Tutius est jacuisse toro—Threïciam digitis increpuisse lyram, Ov. Her. iii. 117.*

An instance of the participle future active being put for *qui*, with the imperfect subjunctive, is thought to be found in the “*Septimi Gades aditure mecum*” of Horace, *Od. ii. 6. 1., i. e. qui mecum adires si vellem.* Cruquius, however, is of opinion, that the expression is to be taken literally, and that Horace and Septimius were really about to accompany Augustus in his Cantabrian expedition.

Again, the future indicative may be said to be used for the present subjunctive in *Laudabunt alii clarum Rhodon, i. e. laudent per me.*

CHAP. III.—Syntax.

THERE are five points to be considered in the Syntax of Latin poetry; namely, Agreement; Government; Ellipsis, or a deficiency of words; Pleonasm, or their redundancy; and lastly, Disposition, or Arrangement.

§ 1. First, respecting poetical Agreement.

a. By a Græcism a neuter adjective is joined to a substantive masculine or feminine. In the instances quoted, observe, first, that the word *negotium*, or *aliquid*, should be supplied in trans-

lating; and secondly, that the verb *est*, or *sunt*, is regularly omitted.

Triste lupus stabulis, Virg. Ecl. iii. 80., a fatal thing, something fatal.

Dulce satis humor, depulsis arbutus hœdis, Id. Ib. 82.

Turpe senex miles, turpe senilis amor, Ov. Am. i. 9. 4.

Tale tuum carmen nobis—quale sopor fessis. Virg. Ecl. v. 45.

Varium et mutabile semper fœmina, Id. Æn. iv. 569.

Deforme sub armis vana superstitio, Sil. v. 124.

Triste rigor nimius, Claud. iv. cons. Hon. 409.

Cicero, *Off. i. 4.*, has; *Commune animantium omnium est conjunctionis appetitus.* The practice, however, is a poetical one, though not entirely excluded from prose. There is no objection to the use of such phrases as “*Heu! rarum felix idemque senex;*” or, “*periculosum gratia principum.*”

b. A poetical form also, though not confined to the poets, is the union of verbs plural with nouns of multitude in the singular. This is particularly elegant when the verb is in the first or second person.

Conveniunt celebrantque dapes vicinia simplex, Ov. Fast. ii. 657.

Quo ruitis, generosa domus? Ov. Fast. ii. 225.

Turba ruunt, Id. Met. iii. 529.

Dicemus Io triumphæ civitas omnis, Hor. Od. iv. 2. 50.

To a collective noun of this kind is often united an adjective or participle plural in the same gender with the plural substantive implied in the noun of number, as in Virgil, *Æn. vi. 660.*, *manus* ob patriam pugnando vulnere passi; the last word agrees with *milites*, understood in *manus*.

Hence the poets often use the word *pars* for *alii* or *quidam*, with verb and adjective plural, the adjective being in the gender of the substantive, to which the sense refers.

Pars epulis oneravit mensas, et plena reponunt pocula, Virg. G. iv. 378:

Pars calidos latices—expediunt—pars subiere triste ministerium, Id. Æn. vi. 218. 222.

Pars (quædam mulierum) volucres factæ, Ov. Met. iv. 56.

A remarkable construction is when the adjective is *not* put in the plural number.

Pars pedes ire parat campis; pars arduus altis pulverulentus equis furit, Virg. Æn. vii. 623, 624., for quidam, pedites parant ardui—pulverulenti,—furuht.

A few similar instances may be picked out of the historians, especially Tacitus, but so few as not to authorize the use of this forth in writing Latin prose, or to consider it in any other light than as decidedly poetical.

In the same way the pronoun *quisque* takes a verb plural. *Quisque suos patimur manes, Virg. Æn. iv. 743.*

So, too, *Aperite aliquis, Ter. Adolph. iv. 4. 24.* And so, too, when the pronoun *qui* agrees not with its antecedent, but with the implied substantive. *Fatale monstrum, quæ generosius perire quærens, Hor. Od. i. 37. 21.;* speaking of Cleopatra. Similarly in the Greek, *βῆν Ἡρακλῆην—ὄς.*

c. It is not an uncommon, but certainly an irregular usage, when an adjective or verb stands relative to several substantives, to put it in the singular number, in agreement either with the last, or the most important object.

Caper tibi salvus et hædi, Virg. Ecl. vii. 9.

Sociis et rege recepto, Id. Æn. i. 557.

Hic illius arma, hic currus fuit, Id. ib. 21. On the other hand, Ovid has *Cum mea sint illo currus et arma loco; Fast. vi. 46.*

Et genus et virtus nisi cum re vilior algæ est, Hor. Sat. v. 8.

Animam cum ponit in aris lanigerumque pecus ruricolæque boves, Ov. Fast. i. 383.

O noctes cœnæque Deum quibus ipse meique ante larem proprium vescor, Hor. Sat. ii. 6. 65.

§ 2: In the genitive, dative, and accusative cases, in the infinitive mood and in the gerunds, a government is often found sometimes peculiar to poets; sometimes adopted by them in pre-

ference to other forms occurring in common language. This is remarkably instanced in the government of the genitive, with which we shall begin.

a. Adjectives of plenty and defect are spoken of by grammarians as governing a genitive or ablative indifferently: this, however, is not so. Their government of a genitive is a Græcism; the true Latin usage is with an ablative, which must be followed by those who are aiming at correct Latinity. To this rule, indeed, there are exceptions; some of these adjectives requiring, or at least admitting, a genitive case upon the best authorities; such are *compos*, *impos*, *particeps*, *expers*, *consors*, *exsors*, *plenus*, *fertilis*, *egenus*, *indigus*, *sterilis*, and a few others. But a far greater number of adjectives will be found, which take a genitive with poets only, or their imitators in style, Sallust and Tacitus.* We will produce a few of the strongest instances:

Abundans—*lactis*, *Virg. Ecl.* ii. 20. Cicero and Nepos mostly use an ablative with this word.

Benignus—(self-indulgent) *vini somnique*, *Hor. Sat.* ii. 3. 3.—*benigno ruris honorum*, *Id. Od.* i. 17. 5. See Bentley ad loc.

† *Dives*—*artium* (statues and paintings), *Hor. Od.* iv. 8. 5.—*opum*, *Virg. G.* ii. 467.—*animi* (wisdom), *Stat. Theb.* iii. 481.

Exul—*patriæ*, *Hor. Od.* ii. 16. 19.—*mentis* (insane), *Ov. Met.* ix. 410.

† *Fecundus*—*culpæ*, *Hor. Od.* iii. vi. 17.—*Favonii*, *Catul.* lxxv. 281.

Ferax—*oleæ*, *Virg. G.* ii. 222.—*Venenorum*, *Hor. Epod.* v.—*Prolis novæ*, *Id. Carm. Sec.* 19.—*Cereris*, *Ov. Am.* ii. 16. 7.—*Nigræ frondis*, *Hor. Od.* iv. 4.

Immodicus—*iræ*, *Stat. Theb.* ii. 41.—*fugæ* (*celerimè fugiens*), *Sil.* 12. 268.

* This, perhaps, is saying too much. Tacitus and Sallust were imitators, not of the poets, but of Thucydides, though they out-Græcised Græcism.—See *Poppo Prol. ad. Thuc.* i. p. 377.

We may here remark also, that most of these adjectives take their construction in imitation of the Greek compounds with *α* privative or intensitive, or of the ellipse of *ἰσχυρα*. It will be easy for the reader to distinguish to which class each given instance belongs.

Immunis—belli, *Virg. Æn.* xii. 559.—aratri, *Ov. Met.* iii. 11.

Inanis—lymphæ, *Hor. Od.* iii. 11. 26.—Cœlestium inanes, *Pers.* ii. 61.

Inops—paterni laris, *Hor. Ep.* ii. 2. 50.—mentis, *Ov. Her.* 15.
139.—comitum, *Stat. Theb.* iv. 604.

Integer—vitæ, *Hor. Od.* i. 22. 1.

Largus—animæ (prodigal), *Stat. Th.* iii. 603.—prælargus animæ
pulmo (having good wind), *Pers.* i. 14.

Liber—laborum, *Hor. A. P.* 212.

† Macte—animi, *Stat. Sylv.* v. 1. 37. *Th.* ii. 495.

Modicus—voti.—*Pers.* v. 109.

Nimius—pugnæ (too fierce in fight), *Sil.* v. 232.

Nudus—opum, *Sil.* xiv. 344.

Orbus—pedum, *Lucr.* v. 838.

Pauper—aquæ, *Hor. Od.* iii. 30. 11.—argenti et auri, *Sat.* ii.
3. 142.

Plurimus—jubæ, *Sil.* xvi. 363.

Prodigus—animæ magnæ, *Hor. Od.* i. 12. 37.—herbæ, *Ep.* i.
7. 42.—arcanique fides prodiga, *Od.* i. 18. 16.

Purus—sceleris, *Hor. Od.* i. 22. 1.—serpentum, *Sil.* xii. 370.

Solutus—operum, *Hor. Od.* iii. 17. 16.

Sterilis—veri, *Pers.* v. 75.

† Vacuus—operum, *Hor. Ep.* ii. 2. 119.

† Viduus—amoris, *Ov. Am.* iii. 10. 17.—teli, *Sil.* ii. 247.

Viduatus—marium, *Lucr.* v. 838.

The words, however, with the mark (†) prefixed to them, have also good poetical authority for taking an ablative. Other kinds of adjectives also take a genitive, which a prose writer would scarcely use with that case. Such are,

b. Adjectives of knowledge and ignorance:—

Cæcus—(ignarus) profundî, *Claud. Eutr.* ii. 429. And most elegantly, Cæca futuri gaudia, *Id. ib.* 545.

Disertus—leporum et facetiarum, *Catul.* iii. 8.

Drivus—futuri (foreseeing the future), *Hor. A. P.* 217.

Docilis—modorum vatis, *Hor. Od.* iv. 6. 44.

Dubius—animi, *Virg. G.* iii. 289.—fugæ pugnæque, *Luc.* iv. 156.

Nescius—virtus repulsæ nescia sordidæ, *Hor. Od.* iii. 17. 2.

Notus—animi paterni (on account of), *Hor. Od.* ii. 1. 5.

Notaque et artium gratarum facies, *Id. Od.* iv. 13. 21. See Bentley ad. loc.

Novus—doloris (inexperienced in), *Sil.* vi. 254.

Peritus—juris legumque, *Hor. Sat.* i. 9.

Præsaus—mali, *Virg. Æn.* x. 843.—suspîria præsaga luctûs, *Op. Met.* ii. 124.—mens—futuri, *Claud. Rapt.* i. 190.

Prudens—rerum, *Hor. Od.* iv. 9. 35:

Recens—bellorum (like novus), *Stat. Theb.* iv. 676.

Rudis—Luciferi, *Pers.* v. 108.—Operum conjugiiue, *Ov. Fast.* iv. 336.

Sagax—utilium rerum, *Hor. A. P.* 217.

Sciens—pugnæ, *Hor. Od.* i. 15. 24.—citharæ, *Id. ib.* iii. 9. 10.

Vetus—bellandi, *Sil.* vi. 612.—gnaros belli veteres laborum, *Id.* iv. 512.

c. Adjectives of fear and courage:—

Anxius—furti (fearful of), *Ov. Met.* i. 623.

Attonitus—serpentis, *Sil.* vi. 231. But; Attonitus novitate mali, *Ov. Met.* xi. 127.

Audax—animi, *Claud. R. P.* ii. 4.

Impavidus—somni, *Sil.* vii. 128.

Interritus—letî, *Ov. Met.* x. 616.

Intrepidus—ferri, *Claud.* iii. *Cons. Hon.* 31.

Metuens—pendentis habenæ, *Hor. Ep.* ii. 2. 15.—rixarum, *Id. Od.* iii. 19. 16. But; metuens Africum, *Od.* i. 1. 15.

Timidus—procellæ, *Hor. A. P.* 28.

d. Adjectives of desire:—

Avarus—*nitillus* (rei), *Hor. A. P.* 324.—*laudis*, *Id. Ep.* ii. 179.—*cædis* *Claud., Bel. Get.* 606.

Festinus—*voti* (eager to obtain), *Claud. iv. Cons. Hon.* 156.

e. Adjectives of negligence:—

Degener—(relaxing in) *belligeri ritus*, *Sil.* vii. 293:

Piger—(insensible to) *periculi*, *Sil.* xiv. 265:

Securus—(id.) *amorum*, *Virg. Æn.* i. 354.—*pœniæ*, *Hor. Ep.* ii. 2. 17.—*vulgi*, *Pers.* vi. 13.

Segnis—*operum*, *Claud. Eutr.* i. 275.

Surdus—*votorum*, *Sil.* x. 354.—*pattorum*, *Id.* i. 688.

No one abounds more in examples of this kind than *Silius Italicus*; few but he would use such a phrase as *inglorius ausi*, disgraced by his undertaking. *Tacitus* and *Q. Curtius* are most free of all prose writers in this use of the genitive, but it is rare even with them.

f. Adjectives of good and ill fortune:—

Felix—*cerebri*, *Hor. Sat.* i. 9. 11.—*curarum*, *Stat. Sylv.* iv. 4. 46.

Fortunatus—*animi*, *Stat. Theb.* i. 638.—*laborum*, *Virg. Æn.* xi. 416.

Infelix—*animi*, *Virg. Æn.* iv. 529.

Prosper—(propitious to) *frugum*, *Hor. Od.* iv. 6. 37.

g. Adjectives of praise and dispraise:—

Bonus—*militiæ*, *Claud. iv. Cons. Hon.* 492. *Sil.* xiv. 170

Devius—*æqui* (erring from right), *Sil.* i. 57.

Egregius—*animi*, *Virg. Æn.* xi. 417.—*fati mentis*, *Stat. Th.* iii. 216.

Eximius—*animi*, *Stat. Sylv.* ii. 6. 97.

Gravis—*morum*, *Claud. Eutr.* i. 350.

Ingratus—*salutis*, *Virg. Æn.* x. 666. A remarkable phrase,—having no gratitude for the exertions to save him.

Insons—fraterni sanguinis, *Ov. Met.* xiii. 149.

Integer—vitæ, *Hor. Od.* i. 22. 1.—animi, *Id. Sat.* ii. 2. 219.
—ævi, *Virg. Æn.* ix. 255.

Maturus—animi, *Virg. Æn.* ix. 246—ævi, *Id. Æn.* v. 73.

Præstans—animi, *Id. Æn.* xii. 19.

Pravus—fidei (perfidious), *Sil.* iii. 251.

Pulcher—iræ, *Id.* xi. 365.

Serus—studiorum, *Hor. Sat.* i. 10. 21.

Sinister—fidei, *Sil.* i. 56.

Here we must stop to observe, how often the genitive case *animi* is used after adjectives of quality; and a number of instances might be added to those adduced. This form the poets undoubtedly employed as a substitute for those numerous compounds of φῆν in Greek, as, ἀφρων, εὐφρων, νόφρων, ματαιόφρων, &c. In prose, either the ablative *animo* would be used, or the word entirely omitted; for it is often a mere pleonasm, as in *anxius animi*, *dubius animi*, &c.

h. A few other adjectives have the same government:—

Æqualis—ævi, *Sil.* iii. 402.—So, *Par ætatis mentisque*, *Id.* iv. 370.—and *Dispar sortis*, *Id.* v. 297.

Alienus—paci, *Lucr.* vi. 66.—salutis, *Id.* iii. 834.

Bibulus—Falerni, *Hor. Ep.* i. 14. 33.

Grandis—grandior ævi, *Ov. Trist.* iv. 10. 43.

Lætus—laborum, *Virg. Æn.* xi. 73.

Lassus—maris et viarum militiæque, *Hor. Od.* ii. 6. 7.—So, *fessus belli viæque*, *Stat. Th.* iii. 395.—rerum, *Virg. Æn.* i. 182.

Medius—turbæ (for in mediâ turbâ), *Manil.* v. 82.—Sol *medius operum*, *Stat. Th.* v. 85.—*Medius belli*, *Hor. Od.* ii. 19. 28.

Patiens—pulveris atque solis, *Hor. Od.* i. 8. 4.—*liminis aut aquæ cœlestis*, *Id. Od.* iii. 10. 20.

Studiosus—Nuper in pratis studiosa florum, *Id.* iii. 27. 29.

Tenax—propositi, *Hor.* iii. 3. 1.—veri, *Pers.* v. 48.

Most of these combinations may be boldly adopted in Latin versification ; but let not the example of Silius Italicus mislead the practitioner into a belief that their frequent introduction is essential or advantageous to poetry.

§ 3. Genitives of quality after a noun substantive :—

Non tuæ sortis juvenem, *Hor. Od.* iv. 11. 22.

Devoti sanguinis ætas, *Id. Epod.* xvi. 9.

Multi Damalis meri, *Id. Od.* i. 36. 13.

Centum puer artium, *Id. Od.* iv. 1. 15.

Of time and age :—

Cessantem Bibuli consulis amphoram, *Id. Od.* iii. 28. 8.

Consulque non unius anni, *Id. Od.* iv. 9. 39.

§ 4. Many verbs are followed by a genitive in poetry, which in prose require another case. This is a Græcism.

a. Verbs of plenty and want.

Complere—ararum urbes, *Lucr.* v. 1163.—erroris et dementiæ aliquem, *Plaut. Amph.* i. 2. 8.

Explere—animum ultricis flammæ, *Virg. Æn.* ii. 586.

Implere—veteris Bacchi pinguisque ferinæ, *Virg. Æn.* i. 218.

Satiare—satiatam sanguinis hastam, *Sil.* iv. 437.

Scatere—(to be full of) ferarum, *Lucr.* v. 40.

In Cicero [*ad Div.* 9. 18.], we meet with implere followed by a genitive ; and in Livy also [i. 46. iv. 41. v. 28. xxvi. 19] ; and complere, too, in Cicero [*Verr.* 7. 57.], has the same case. But these are rare instances, not enough to sanction the usage in prose. Egere and indigere take a genitive, by a Greek, though not a poetical, form ; Cicero generally gives them that government. It is a false notion that abundare and carere can be joined with a genitive in poetry : a solitary instance of the former is in Lucilius, 7.—Quarum et abundemus rerum quarum indigeamus ; and of the latter in Terence, *Heaut.* ii. 3. 19.—Tui carendum erat. Both in inadmissible authorities ; both ἀπαξ λεγόμενα.

b. Verbs of abstaining and desisting:—

Abstinerere—irarum calidæque rixæ, *Hor. Od.* iii. 27. 69.—pecuniæ, *Id. Od.* iv. 9. 37.*

Desinere—mollium querelarum, *Hor. Od.* ii. 9. 17.—iræ, *Sil.* x. 84. But, desine querelas, *Qv. Met.* vi. 215.

Desistere—pugnæ, *Virg. Æn.* x. 441.

c. Verbs of ruling:—

Regnare—agrestium populorum, *Hor. Od.* iii. 30. 12.

Dominari occurs with the same case in *Minuc. Fel.*, *Od.* xii. 5. and may perhaps be admissible by the authority of *regnare*.

d. Verbs signifying mental emotion. An evident Græcism, *ἔμενα* or *χαίρειν* understood.

Furere—regni rapti (ob reg. r.), *Sen. Th.* 41.

Invidere—neque illi suppositi cineris invidet, *Hor. Sat.* ii. 6. 83.

Lætari—veterum laborum, *Virg. Æn.* xi. 280.

Mirari—justitiæ, belline laborum, *Virg. Æn.* xi. 126.

e. Some other verbs may be added to the list.

Damnari—longi laboris, *Hor. Od.* ii. 14. 19.

Decipi—Pelopis parens dulci laborum decipitur sono, *Hor. Od.* ii. 13. 37. Bentley, whom some others follow, reads *laborem*, turning out one Græcism to make way for another. Let the old reading stand by all means.

Laudare—letj juvenem, *Sil.* iv. 260.—vitæ laudandus opacæ (on account of his retired life), *Id.* i. 395.

Prohibere—Pœnas captæ aquilæ, *Sil.* vi. 27. Similarly *Silius*, the patron of the genitive case, has, iv. 393, *famæ negatus*, for *cui fama negata est*.

Purgari—Morbi miror purgatum te illius, *Hor. Sat.* ii. 3. 27.

Sumere—in drinking toasts. Sume, *Mæcenas*, cyathos amici sospitis centum, *Hor. Od.* iii. 8. 13.

* So in the Greek, λέγε χαίρειν, *Hom.* οἶον ἀπὶ χαίρειν.

Dare—in giving them. Da lunæ—da puer auguris Muranæ,
Id. Od. iii. 19. 9.

§ 5. a. Besides their legitimate government of a dative, adjectives often take that case in poetry when in prose they would have no claim to it; particularly adjectives of agreement and dissension. Thus,

Absonus—Fortunis absona dictis, *Hor. A. P. 112.*

Idem—Invitum qui servat idem facit occidenti, i. e. cum eo qui occidit, *Hor. A. P. 467.*—Eadem nobis juratus in arma, i. e. in eadem in quæ pos, *Ov. Met. xiv. 50.*—Eadem aliis sopitu' quiete est, *Lucr. iii. 1051.* This is found also in Sallust and Tacitus, and is an evident translation of the Greek *ταὐτὰ ἑαυτοῖς*, and similar phrases.

Præposterus—legibus naturæ, *Ov. Trist. i. 7. 5.*

Pugnax—Ignis aquæ pugnax, *Ov. Met. i. 432.*

Varius—Alterum huic varium.—*Hor. Sat. ii. 3. 56.*

Some adjectives of a like meaning take other cases. Alienus we have seen with a genitive; and alius, by a Græcism, is often found with an ablative for alius ac, præter ac. Neve putes alium sapiente bonoque beatum (*ἀλλὰν τῷ σοφῷ*), *Hor. Ep. i. 16. 20.* Vetuit ne alius Lysippo duceret ære, *Id. Ep. ii. 1. 240.* Si accusator alius Sejano foret (i. e. ac Sejanus), *Phædr. iii. prol. 4.*

Again, a dative is assigned by the poets to many verbs instead of an ablative with a preposition. This is generally by Græcian example.

b. Verbs of contention have a dative for the ablative with cum.

Altercari—libidinibus, *Hor. Sat. ii. 7. 57.* (luctari adversus lib.)

Certare—Solus tibi certet Amyntas, *Virg. Ecl. v. 8.*

Conferre manum—Stat conferre manum Æneæ, *Virg. Æn. 12. 678.*

Congressus—Impar congressus Achilli, *Id. Æn. i. 476.*

Contendere—Mihi contendere noli, *Hor. Ep. i. 18. 20.*

Pugnare—Placitone etiam pugnabis amori, *Virg. Æn. iv. 38.*

c. Verbs of protecting and repelling, with a dative for the preposition *per* with an ablative.

Arceſe—Hunc arcebis gravido pecori, *Virg. G. iii. 155.*

Defendere—Solstitium pecori defendite, *Virg. Ecl. vii. 47.*

Pellere—Capiti non posse pericula cano pellere, *Pers. i. 83.*

d. Verbs of dissenting with a dative for the preposition *d.*

Decedo and **certo**—Ubi non Hymetto mella decedunt viridique certat bacca Venaſro, *Hor. Od. ii. 6. 14.*—Gr. ἱξί-*ταραι*. Certantem et uvam purpure, *Id. Epod. ii. 20.*

Differre—tragico colori, *Hor. A. P. 236.*—Gr. διαφίεσθαι τιν. (*Satira*) pede certo differt sermoni, *Id. Sat. i. 4. 47.*

Discrepare and **discordare**—Scire volo quantum simplex hilarisque nepoti discrepet, et quantum discordet parcus avaro, *Id. Ep. ii. 2. 194.*—Vino—Medus acinaces immane quantum discrepat, *Id. Od. i. 27. 5.*

Dissentire—conditionibus fœdis, *Hor. Od. iii. 5. 14.*

Dissidere—Dissidens plebi virtus, *Hor. Od. ii. 2. 18.*

Distare—Infido scurræ distabit amicus, *Hor. Ep. i. 18. 4.* Paullum sepultæ distat inertiae celata virtus, *Id. Od. iv. 9. 30.*

e. Verbs of union with a dative for the ablative and *cum*:

Conjungere—dextram dextræ, *Ov. Met. viii. 421.*

Geminare—geminentur serpentes avibus, *Hor. A. P. 13.*

Jungere—cervicem equinam humano capiti, *Hor. A. P. i.*—**Junctus** amore (alicui), *Ov. Pont. i. 7. 31.*

Sociare—verba chordis, *Hor. Od. iv. 9. 4.*—carmina nervis, *Ov. Met. xi. 5.*

Occasionally in prose writers we find these verbs with a dative case, but far more generally the ablative and preposition. Note, too, that Cicero often has the participles *junctus* and *conjunctus* with a dative, but rarely the verbs themselves.

f. Verbs of motion to a place have sometimes, in poetry, a dative case for an accusative, with *ad* or *in*. This, however, is not very common.

Jam satis terris nivis—misit pater, *Hor. Od. i. 2. 1.*

Tu pias lætis animas reponis sedibus, *Id. Od. i. 10. 17.*

Vanæ redeat sanguis imagini, *Hor. Od. i. 24. 15.*

Quam nigro compulerit Mercurius gregi, *Id. ib. 18.*

It clamor cœlo, *Virg. Æn. v. 451.* But, *It tristis in æthera clamor, Id. Æn. xii. 409.* and *Tollitur in cœlum clamor, Virg. Æn. xii. 462.*

Spicula castris densa cadunt mediis, *Id. ib. 408.*

Viam affectat Olympo, *Id. G. iv. 562.,* for *ad Olympum.*

In availing himself of this licence, the student has two things to guard against—ambiguity and solecism. Thus, to say, *redire cœlo*, for *in cœlum*, would render it ambiguous whether *to* or *from* heaven was meant. And to write *proficisci Italiæ*, for *in Italiam*, would be a gross solecism.

g. Verbs passive are poetically put with a dative instead of an ablative, with the preposition *à*.

Si quis bella tibi terrâ pugnata marique dicat, for à te, Hor. Ep. i. 16. 25.

Latona dilecta Jovi, Hor. Od. i. 21. 4.

Nulla tuarum audita mihi, neque visa sororum, Virg. Æn. i. 330.

Neque cernitur ulli, Id. Æn. i. 444.

Barbarus hic ego sum quia non intelligor ulli, Ov. Trist. v. 2. 19.

Antiquis uxor de moribus illi quæritur, Juv. vi. 45.

This usage, doubtless borrowed from the Greeks, may fairly be called poetical. For though a dative case is constantly put after passive participles in *dus*, as *mihi est faciendum*, and sometimes to others, as *cognitum*, *persuasum*, or *exploratum mihi est*, yet with the verbs passive themselves it is most unusual. One instance, perhaps a solitary one, may be produced from Cicero, *Off. iii. 9.*—*Honesta bonis viris non occulta quærentur.* In poetry it may be adopted without scruple; but nevertheless its management requires judgment. Thus, without good and special authority, the dative case should not be joined with a verb passive, which in the active takes an ablative with the preposition *à*; for instance, one would say, *patriâ distractus ab urbe*, not *patriæ urbi*; for in the active voice it is said, *distrahere aliquem ab urbe*. Again ambiguity must here also be guarded against; a fault easily committed, especially when the verb in question might, by

its own nature, govern a dative case; *narro* for instance; *narratur fratri* would not be allowed for *à fratre*, because it might be translated, it is told to my brother. Or, as a stronger case, *mihi consulitur fratri*, leaves it in doubt which is the consulted party, which the consulting. But “*Fumat heu! deleta tibi Corinthus,*” and “*Tu post sera tuæ celebrabere sæcula genti,*” have nothing objectionable.

§ 6. *a.* In Greek we often find an accusative case with an ellipsis of the preposition *κατά*, in Latin poetry with an ellipsis of *secundum*. In prose the form is sometimes, but rarely, seen; in its stead is used an ablative simply, or the particles *secundum*, *ad*, *à* *ratione*, *quod attinet ad*, and so forth. Thus for *mitis animum*, a prosaic writer would say, *mitis animo*,* or *mitis de animo*, &c. It is needless to accumulate instances of so common a form. The following are the most striking in which the adjective thus takes an accusative.

Cressa genus Pholoë, Virg. Æn. v. 285. In Gr. *‘Ρωμαῖος τὴν πατρίδα.*

Omnia Mercurio similis vocemque coloremque, Et flavos crines et membra decora juventæ, Virg. Æn. iv. 558.

Vidit (Deiphobum) lacerum crudeliter ora, Ora manusque ambas, Virg. Æn. vi. 495.

Docte sermones utriusque linguæ, Hor. Od. iii. 8. 5.

Crura thymo plenæ (apes), Virg. G. iv. 180.

Incorrupte fidem, Stat. Syl. iii. 68.

Cætera, for *ratione cæterorum*, is very usual in the poets.

Cætera Graius, Virg. Æn. iii. 594.—Cætera parce puer bello, Id. Æn. ix. 654.

Cætera vile sapit, Mart. xiii. 84. 2.—Cætera fossor, Pers. v. 122.

b. In the same way the accusative is put after verbs, and especially after passive participles.

* So do the poets sometimes:—

“*Insignemque pharetrâ*

Fraternâque numerum lyrâ.”—*Hor. i. 21. 11.* See *Bentley*.

Micat auribus et tremit artus, *Virg. G. iii. 64.*

Sibila colla tumens, *Id. G. iii. 421.*

Longos incompta capillos, *Tibul. iii. 2. 11.*

Heros vultum dejectus, *Stat. Theb. iii. 226.*

Idem omnes fallimur, *Catul. 22. 18.*

Picti scuta Labici, *Virg. Æn. vii. 796.*

The prosaic writers of the silver and subsequent ages, who constantly imitated the diction of poetry, unscrupulously admit this with other licences. Sallust, indeed, does so also, but much more sparingly. In the case of *cætera* it is most common, even among the best prose writers, except Cicero. The only two passages produced against this assertion are faulty, and not supported by good editions, *De Nat. D. i. 22. Pro Quart. c. 3.*

§ 7. The poetic use of the infinitive mood.

The infinitive is put after many substantives instead of a gerund in *—di*. Examples of this are to be found in prose, and even in Cicero; but not so frequently as to sanction its introduction into modern composition; except, indeed, in the case of *tempus est*, for *tempestivum est*, to which an infinitive mood is so often annexed by good writers, instead of the first gerund, that the example may be safely followed.

Ætas—*Lucinam pati* (for *patiendi*), *Virg. G. iii. 60.*

Amor—*casus cognoscere nostros*, *Id. Æn. ii. 10.*

Causa—*perire*, *Tibul. iii. 2. 30.*

Cura—*divom effigies et templa tueri*, *Virg. Æn. vii. 443.*
—*mederi*, *Id. Ecl. viii. 89.*—*pascere equos*, *Id. Æn. vi. 654.*

Modus—*Nec modus inserere atque oculos imponere simplex (unus)*, *Id. G. ii. 73.*

Studium—*Dique Deaque omnes, studium quibus arva tueri*, *Id. G. i. 21.*

Tempus—*ornare pulvinar Deorum*, *Hor. Od. i. 37. 4.*

Timor—*Afflictumque fuit tantus adire timor*, *Or. Tr. i. 7. 12.*

These substantives, especially with the verb *est*, sometimes take an infinitive passive.

Non ergo causa est manibus id tangi tuis, *Phædr.* iii. pr. 6.

Cur illa cadant—ostendi est nulla potestas, *i. e.* there are no means of its being shewn why, &c., *Lucr.* iv. 63.

From this construction many poetical phrases arise, such as *amor mihi est*, for *cupio*; *cura* or *studium mihi est*, for *curo*, *studio*; *nulla potestas est*, for *fieri non potest*; all of which phrases may be followed by an infinitive mood. Mark also how the same sentiment may hence be variously expressed:—*tempus est cingendi rosis comam*, *cingendæ comæ*, *cingere comam*, *cingi comam*.

§ 8. The infinitive mood is very frequently put after adjectives and participles, as in Greek :

1. for the gerund in *di*, as *peritus cantare*, for *cantandi*;
2. for the gerund in *do*, *aptus scribere*, for *scribendo*—*par cantare*, for *cantando*;
3. for *ad*, with the gerund in *dum*, *audax omnia perpeti*, for *ad omnia perpetienda*;
4. for *in*, with the gerund in *do*, *fortis ferre mala*, for *in malis ferendis*;
5. for *tam*—*ut*, *vox blanda ducere quercus*, *i. e.* *tam blanda ut ducat*; so too, *lenis parcere victis*;
6. for *quàm qui possit*, generally after comparatives, *debilior pugnare dolori*;
7. for *eo quod*, with an indicative, *lætus superasse Britannos*, *i. e.* *in eo quod superaverat*;
8. for the participle, and then the adjective stands for an adverb, *animosus ferre labores*, *i. e.* *animosè ferens*, *celer irasci*, for *celeriter irascens*.

We shall proceed to illustrate this usage by particular instances. It is purely poetical, and adopted by no poet more freely than by Horace; there need not, therefore, be any hesitation respecting its admission into modern Latin verse.

Examples of adjectives followed by an infinitive verb.

a. Adjectives of capability and skill.

Aptus—*Sylva montanas oculare apta feras*, *Ov. Fast.* ii. 216.

Artifex—Nec ponere lucum artifices nec rus saturum laudare, *Pers. Sat. i. 70*.

Bonus—calamos inflare leves et dicere versus, *Virg. Ecl. v. 1*.
2.—So, melior clauso bellum producere ferro, *Sil. i. 677*.—And, optimus condere divitias opibusque immittere lucem, *Stat. Sylv. iii. 70*.

Callidus (qui callet artem)—quicquid placuit jocoso condere furto, *Hor. Od. i. 10. 7*.—Excusso populum suspendere naso, *Pers. i. 118*.—Resonare septem callida nervis, *Hor. Od. iii. 11. 3*.

Catus—cervos jaculari, *Hor. Od. iii. 12. 10*.

Docilis—accedere mensis (cerva), *Sil. xiii. 120*.—Dociles servire Sabæi, *Claud. iv. Cons. Hon. 306*.—Vulgus docilis per inania rerum pascere rumorem, *Sil. iv. 8*.

Doctus—cantare Catullum, *Hor. Sat. i. 10. 19*.—Sagittas tendere Sericas, *Id. Od. i. 29. 9*.—But, doctus fandi, *Virg. Æn. x. 225*.

Egregius—luisse senes, *Pers. vi. 6*. according to the best reading.

Efficax—eluere amara curarum, *Hor. Od. iv. 12. 20*.

Felix (propitious)—ponere vites, *Virg. G. i. 284*.—(successful) ungere tela manu ferrumque armare veneno, *Id. Æn. ix. 772*.

Idoneus—dare pondus fumo, *Pers. v. 20*.

Indocilis—pauperiem pati, *Hor. Od. i. 1. 18*.—Et læta et tristia ferre, *Sil. xiii. 310*.—So, Nec docilis satiare furorem, *Id. i. 148*.

Indoctus—juga ferre nostra, *Hor. Od. ii. 6. 2*.

Inops (feeble, impotent)—inopes laudis conscendere culmen, *Prop. ii. 10. 25*.

Inscius—imperii haud inscius flectere molem, *Stat. Th. iii. 387*. Nescius in the same way; Nescius miserescere hostes, *Sil. ii. 560*—pontem tractare (ignorant of naval matters), *Id. iv. 716*.—Certo compescere puncto examen, *Pers. v. 101*. We must not omit to remark the elegant use of *nescius*, respecting inanimate objects, put with an infinitive, instead of *nunquam*, or *non*, with a participle. *Nescia ferre fruges...arva*, for *nunquam*

ferentia: *Nescia fallere vita, for nunquam fallens, Virg. G. ii. 467. See Hor. Od. i. 6. 5., iv. 6. 18. Pers. v. 100.*

Largus—*spes novas donare, Hor. Od. iv. 12. 20.*

Lautus—*libertis rhombos ponere, Pers. vi. 23.*

Minor—(unequal) *certasse fatis, Sil. v. 76.*

Novus—(inexperienced) *ferre jugum, Id. xvi. 332.* In this sense it is a word peculiar to Silius Ital.

Par—*cantare pares, Virg. Ecl. vii. 5.*

Peritus—*urentes oculos inhibere perita, Pers. ii. 34.*

Rudis—*ferre medicamina, Sil. vi. 90.—Martem versare, Id. viii. 262.*

Sciens—*flectere equum, Hor. Od. iii. 7. 25.*

Solitus—*accendere Martem, Sil. xv. 597.—Accendere corda laudibus, Id. xvii. 297.* This is unknown in prose.

Solers—*fallere, Pers. v. 37.—turdarum nosse salivam, Id. vi. 24.—nunc hominem ponere nunc Deum, Hor. Od. iv. 8. 8.*

Vetus—*bellare, Sil. v. 265.* See what is said of *novus*.

b. Adjectives of fame.

Celeber—*generasse pios quondam celeberrima, Sil. xiv. 197.*

Nobilis—*hunc equis, illum superare pugnis nobilem, Hor. Od. i. 12. 26.* And Bentley reads, *Hor. Od. i. 1. 5. Palmaque nobilis Terrarum dominos evehere ad deos.*

c. Adjectives of valour and ferocity.

Asper—*fræna pati, Sil. iii. 387.*

Audax—*omnia perpeti, Hor. Od. i. 3. 25.—Ire vias irremedabiles, Sen. Herc. Fur. 547.—Prædas avertere ponto, Sil. iii. 321.*

Ferox—*odium renovare, Sil. ii. 8.*

Fortis—*aurum irreperitum spernere fortior, quàm cogere humanos in usus, Hor. Od. iii. 3. 49.—Tractare serpentes, Id. Od. i. 37. 26.*

Ingens—*ferre mala, Sil. x. 216.*

Pugnax—*tenui instans veruto, Id. iii. 363.*

Servus—*opprobria fingere, Hor. Ep. i. 15. 30. Tenui jugulos aperire susurro, Juv. iv. 110.—Iras servasse repostas, Sil. i. 7.*

Superbus—*Herculeam servare pharetram, Sil. xii. 433.*

Trux—*audere, Sil. xiii. 220.*

d. Adjectives of fear.

Pavidus—*Non pavidus foetas mulcere lænas, Sil. i. 406.*

Timidus—*Non ille pro caris amicis aut patriâ timidus perire, Hor. Od. iv. 9. 52. Non timidus mori, Hor. Od. iii. 19. 2.*

e. Adjectives of alacrity and tardiness.

Acer—*juga Pyrenes venatibus metiri, Sil. iii. 338. Quis tendere contum acrior, Claud. iv. Cons. Hon. 542.*

Celer—*pronos volvere menses (luna), Hor. Od. iv. 6. 40.—excipere aprum, Id. Od. iii. 12. 12.*

Facilis—(1. prone, inclined), *Nimium faciles læsis diffidere rebus, Sil. ii. 6.—Prodiga gens animæ et properare facillima mortem, Id. i. 225.—Mitis, lacrymasque dedisse casibus humanis facilis, Id. viii. 59.—Pontus exorta facilis concreescere brumâ, Val. Flac. iv. 723.—(2. qui facile aliquid facit), *Facilis natura reverti, Claud. Eutr. ii. 155.—Facilis lacrimis irrepere somnus, Stat. Th. viii. 214.—O faciles dare summa deos eademque tueri difficiles, Luc. i. 510.**

Impiger—*hostium vexare turmas et frementem mittere equum medios per ignes, Hor. Od. iv. 14. 22.*

Lentus—*Nympha non lenta Idaliâ incaluisse sagitta, Sil. v. 19.*

Parcus—*Martem coluisse, Sil. viii. 464.*

Patiens—*vocari Cæsaris ultor, Hor. Od. i. 2. 44.*

Pernix—*amata relinquere, Hor. A. P. 165.*

Piger—*scribendi ferre laborem, Id. Sat. i. 4. 12.*

Promptus—*ducere, Sil. xi. 444.*

Segnes—*nodum solvere Gratiae, Hor. Od. iii. 21. 22.*

f. Adjectives of desire.

Avidus—*promittere bellum, Stat. Theb. iii. 227.*

. Impotens—(immoderate, insatiable), quidlibet sperare, *Hor. Od. i. 37. 10.*

g. Adjectives of praise and blame.

Blandus—auritas fidibus canoris ducere quercus, *Hor. Od. i. 12, 13.*

Durus—componere versus, *Id. Sat. i. 4. 8.*

Eximius—animam servare sub undis, *Luc. iii. 697.*

Immanis—tueri (immaniter tuens), *Stat. Th. vi. 729.*

Insignis—ventos anteire lacerto, *Sil. 16. 562.*

Lenis—fata recludere, *Hor. Od. i. 24. 17.*—aperire partus, *Id. Carm. S. 18.*

Levis—discurrere Maurus, *Sil. iv. 551.*—exultare nudato corpore, *Id. x. 605.*

h. To all that have been mentioned we may add the following—

Cautus—dignos assumere (amicos), *Hor. Sat. i. 6. 50.*—Pulsâ dignoscere cautus quid solidum crepet, *Pers. v. 24.*

Certus—fœdera rumpere, *Sil. i. 268.*

Dolosus—ferre pariter jugum, *Hor. i. 35. 28.*

Frequens—demere fatis jura, *Stat. Th. vii. 705.*

Lætus—gens læta domare labores, *Sil. iii. 575.*—gens astu fallere læta, *Id. vi. 476.*

Memor—auditas mittere voces, *Stat. Sylv. ii. 4. 18.*

Pertinax—ludum insolentem ludere, *Hor. Od. iii. 29. 50.*

Prætrepidus—lætari prætrepidum cor (palpitating with delight), *Pers. ii. 54.**

Rarus—nefas, rarum insistere terris, *Stat. Th. iii. 487.*

Spatiosus—innumeras cepisse rates, *Sil. viii. 482.*—So, too, capax; Casa—fluctivagos nautas vix operire capax, *Stat. Syl. iii. 1. 84.*

* According to Kœnig's reading, which is

“Excutias guttas lætari prætrepidum cor.”

In repeating our caution respecting the introduction of this form into prose compositions, we may add, that in poetry it may be extended far beyond the limit of the instances we have given. There is no reason why *impavidus*, *intrepidus*, *sapiens*, *cupidus*, and many more such adjectives, should not be used with an infinitive; even without direct authority the analogy will in this case be sufficient. And the teacher of versification will do well to indulge his pupils in a free use of this elegant phraseology.

§ 9. Participles with the Infinitive.

Adsuetus—*fluctus adsueta minores ferre*, *Stat Sylv.* iv. 4. 99.
—*Lustra exagitare ferarum*, *Sil.* xvi. 599. The same construction is to be met with in Livy.

Conjuratus—*conjurata tuas rumpere nuptias*, *Hor. Od.* i. 15. 7.
—*conjurati coelum rescindere fratres*, *Virg. G.* i. 280.

Damnatus—*damnati terga dedisse* (i. e. because they had turned their backs), *Sil.* x. 655.

Immeritis—*mori*, *Hor.* iii. 2. 21.

Institutus—*amphoræ fumum bibere institutum consule Tullo*, *Hor. Od.* iii. 8. 12.

Metuens—*metuente solvi penna*, *Id. Od.* ii. 2. 7.

Paratus—*Omnia hæc...tentare simul parati*, *Cat.* xi. 13. 14.—*Supremum carpere iter comites parati*, *Hor. Od.* ii. 17. 12.—Prose writers do not entirely reject this usage, though they in general prefer a gerund with *ad*, or *in*. *Tempestates subire paratissimi*, *Cic. ad Div.* 15. 4.—*Parati imperata facere*, *Cæs. B. G.* ii. 3.

Præsens—*vel imo tollere de gradu mortale corpus*, *Hor. Od.* i. 35. 2.

Præstans—*neu sit præstantior alter Cappadocas rigidâ pingues plausisse catastâ*, *Pers.* vi. 74.

Suetus—*ictus contemnere*, *Lucr.* ii. 448.—*Quibus Eryx suetus ferre manum*, *Virg. Æn.* v. 402.

Vocatus—*levare pauperem*, *Hor. Od.* ii. 18. 39., which seems the best construction.

§ 10. Adjectives are often joined by poets with the infinitive passive, instead of the supine in *u*.

Difficilis—Populi flecti novâ dulcedine pugnæ difficiles, *Stat. Th.* iii. 449. for difficiles flexu.

Dignus—Laudanda rogas nec digna negari (negatu), *Stat. Th.* iii. 713.—describi, *Hor. Sat.* i. 4. 3.—culpari, *Id. ib.* 24.—amari, *Virg. Ecl.* v. 89,—Oscula, Di magni! transmare digna peti! *Ov. Her. et Leand.*

Exiguus—videri (visu), *Stat. Th.* vi. 840.

Facilis—adiri planities, *Sil.* xii. 163.—Faciles emi puellæ, *Stat. Sylv.* i. 6. 67.—moveri, *Claud. Eutr.* i. 363.—Iras faciles flecti, *Id. Nupt. Honor.* 79.

Fædus—contingi (contactu), *Luc.* iii. 348.

Horridus cerni, *Id.* iii. 347.

Immanis—cerni, *Stat. Th.* vi. 729.

Indignus—coli (cultu, qui colatur), *Claud.* iv. *Cons. Hon.* 18.

Levis (easy) adeptus Hector tradidit fessis leviora tolli Pergama Graiis, *Hor. Od.* ii. 4. 10.

Lubricus—vultus nimium lubricus adspici, *Hor. Od.* i. 19. 8., a pretty expression; "a face, a single look on which makes one too easily glide into love." Compare Virgil, "Ut vidi ut perii ut me malus abstulit error," *Ecl.* viii. 41. Our own phrase of "killing eyes" may be remembered.

It appears from hence, that all adjectives signifying *quality*, which are commonly united with a supine in *u*, may in poetry be freely used with an infinitive passive. Other instances may be quoted where the infinitive is so used, when not substituted for the supine. Such as "lætus spectari superis," *Sil.* ix. 454., for "eo quod spectetur." "Non erat apta legi," *Ov. Fast.* ii. 254., for "quæ legeretur." "Mollis rogari," *Claud. Nupt. Hon.* 38., easily to be persuaded, &c. But we have said enough on this point; only let us caution the reader not to allow the few examples of this construction that may be gleaned from Seneca, Q. Curtius, Tacitus, Quintilian, Val. Maximus, and other questionable authorities, to seduce him into the use of it in prose composition.

§ 11. Many verbs take an infinitive after them in poetry, which in prose would be otherwise constructed.

a. Verbs of motion are followed by an infinitive, when in common diction they would have the supine in *um*, the preposition *ad* with the gerund, the future in *rus*, or lastly, *ut* or *qui* with the subjunctive. This is a Græcism, as *πορεύομαι μέχιστα*.

Cesso—*Quid mori cessas, Hor. Od. iii. 27. 58.*

Eo—Ibat et hirsutas ille videre feras, *Prop. i. 1. 12.*—Forsitan Ausonias ibis frænare cohortes, *Stat. Sylv. iv. 4. 61.*

Mitto—per aëra misit juvenem sacros agitare jugales, *Ov. Met. v. 660.*, for omitto, Mitte sectari, *Hor. Od. i. 88. 3.* So, remittas querere, *Id. Od. ii. 11. 3.*

Occupo—rapere occupat, *Hor. Od. ii. 18. 88.* Gr. *φράσμι.*

Occurro—Neque uxor optima, nec dulces occurrent oscula nati præripere, *Lucr. iii. 910.*

Omitte—mirari, *Hor. Od. iii. 29. 11.*

Persequor—Non ego te tigris ut aspera,....frangere persequor, *Hor. Od. i. 23. 9.*

Venio—Non nos ferro Libycos populare penates Venimus, *Virg. Æn. i. 531.*

b. Verbs of entreaty.

Deprecor—Non deprecor (abs te Fortuna) hosti servari, *Luc. ix. 213. i. e. ut conserver, me conservari.*

Oro—Jam pridem a me illos abducere Thestylis orat, *Virg. Ecl. ii. 43.*

Peto—Hoc petit esse sui (ut sit sibi), *Mart. i. 56. 3.*

Rogo—Quamvis euntem revocet manusque collo ambas injiciens roget morari, *Catul. xxxvi. 8.*

c. Verbs of passion and feeling.

Amo, for soleo—Umbram consociare amant, *Hor. Od. ii. 13. 10.*—aurum—perrumpere amat saxa, *Id. Od. iii. 16. 10.*

Aspernor—non aspernata rogari, *Stat. Sylv. i. 2. 105.*

Certo—agmina opposito membrorum sistere certat, *Silv. x. 211.*

Curo—Quis udo deproperare apio coronas curatve myrto, *Hor. Od. ii. 7. 23.*—Curat agitare, *Id. ii. 13. 39.*

Dedignor—Dedignata teneri rabies Tyrrhena, *Claud. R. P. i. 152.*

Delector—Quæ delectaris bibere humanum sanguinem, *Phædr. v. 3. 9.*—Vir bonus et prudens dici delector, *Hor. Ep. i. 16. 32.*

Duro—Millia miranti durarunt prodere Pæno, *Sil. x. 652.*—Heu! Capua portantes talia dicta Romuleis durastis succedere muris, *Id. ii. 74.*

Erubesco—Erubuit vinci, *Stat. Silv. ii. 6. 84.* Cicero indeed has, *Erubescunt pudici etiam loqui de pudicitia, De Leg. i. 29.* But this is uncommon.

Fugio—Fuge suspicari, *Hor. Od. ii. 4. 22.*

Furo—Ecce furit te reperire atrox Tydides, *Hor. Od. i. 15. 27.* In prose it would be “flagrat cupidine in te incurrendi.”

Impello—maturare necem, *Id. Od. iii. 7. 16.*

Indignor—Indignatus apertum fortunæ præbere caput (Pompeius), *Luc. viii. 614.* in an exquisite passage.

Ingemisco—Te mœsti populusque patresque ingemuere mori, *Stat. Sylv. ii. 525.*

Invideo—Invidens privata deduci, *Hor. Od. i. 27. 30.*

Laboro—Brevis esse laboro, *Hor. A. P. 25,* and elsewhere. —Telum excusare laborat, *Sil. ix. 146.*—Laborat lympa fugax trepidare, *Hor. Od. ii. 3. 11.*—Vincique laborat, *Juv. v. 39.*

Luctor—Vada luctantur terris tumefactum imponere pontum, *Sil. iii. 54.*—Cavas luctatus rumpere sedes, *Id. xii. 139.*

Metuo—An metuit conclusa manere in corpore putri, *Lucr. iii. 775.*—Metuitque tangi, *Hor. Od. iii. 11. 10.* Nec tumultum nec mori per vim metuam. *Hor. Od. iii. 14. 14.*

Miror—Mirantur umbræ dicere, *Id. Od. ii. 18. 30.* A singular construction is, *Negligis immeritis nocituram Postmodo te natis fraudem committere?* *Id. Od. i. 28. 30.*

Nitor—Noctes atque dies niti præstante labore ad summas emergere opes rerumque potiri, *Lucr. ii. 13.* Nitens verbis sa-

nare pudorem, *Sil.* ix. 145. Cicero, in one of his epistles to Atticus, has, *Obviam ire niteremur*. But the common phrase is, *niti ad aliquid de re aliquâ, or niti ut, &c.*

Parco—Ne parce...particulam dare, *Hor. Od.* i. 28. 23.—parce nimium cavere, *Id. Od.* iii. 8. 26.

Patior—Cum pateris sapiens emendatusque vocari, *Hor. Ep.* i. 16. 30.

Ploro—Me asperas porrectum ante fores objicere incolis plorares aquilonibus, *Hor. Od.* iii. 10. 2.

Pugno—Crinem Assyrio perfundere pugnat amomo, *Sil.* xi. 403. i. e. recusat.

Quero—Perire quærens, *Hor. Od.* i. 37. 22.

Timeo—Si potes...nec modicâ cœnare times olus omne patellâ, *Hor. Ep.* i. 5. 2.—Timeo dicere verum, *Ov. Ep.* xx. 107.

Trepido—Octavam trepidavit ætas claudere lustrum, *Hor. Od.* ii. 4. 23.

Vereor—fallique veretur, i. e. ne fallatur, *Ov. Met.* x. 287.

§ 12. The verb *est* is often put impersonally with an infinitive by the poets. This is done in various senses, and always with a degree of elegance.

a. *Est* is used for *licet, convenit, fieri potest*. So the Greeks used ἔστι for ἔξεστι, as ἔστι μὲν εὐδαίμων, *Hom. Od.* δ.

Est gaudia prodentem vultum celare, Hor. Sat. ii. 5. 103.

Mansuri oppidulo, quod versu dicere non est, Id. Sat. i. 5. 87. meaning *Equotutium* or *Equotuticum*, which cannot be brought into an hexameter verse.

Liceat, quod tangere non est, aspicere, Ov. Met. iii. 478.

Vos (Dii) fallere quos non est hanc mihi fertis opem, Ov. Tr. iii. 4. 45.

O quater et quoties non est numerare beatum, Id. Tr. iii. 12. 25.

Tityon Terræ omniparentis alumnum cernere erat, Virg. Æn. vi. 595.

Neque est te fallere cuiquam, *Id. G. iv. 447.*

Non ense virum, non eminus hastâ sistere erat, *Sil. i. 163.*

Æneam cernere erat, *Sil. ii. 214.*

Credere erat, *Id. xiv. 216.* It occurs perpetually in Silius.

Sometimes *non deest* is put for *est, licet*. *Nec cernere durat frustra seminecum quærentia lumina cælum, Sil. vi. 10.* This construction is rare in prose writers. It is to be found, however, in Livy (42. 41) and more plentifully in Tacitus, Pliny, Aul. Gellius, &c. But to Cicero and Nepos it is unknown.

b. Sit, with an infinitive, is used as *ἔστω*, *ἔστω* by the Greeks, and generally in the sense of a wish, or an exhortation.

Mihi sit Stygios antè intravisse penates talia quàm videam, *Sil. vi. 488.*

Blanditiis animum furtim deprendere nunc sit, *Ov. Art. i. 619.*

Nec sit mihi credere tantum, *Virg. Ecl. x. 46.*

Ne tibi sit duros acuisse in prælia dentes, *Tibul. iv. 3. 3.*

Nec tibi sit rauco prætorica classica cornu flare, *Prop. iii. 3. 41.*

c. Non desum and *non absum* are used with an infinitive in several ways.

1. For *non intermitto*. *Pascere nec Poenus prævum aut nutrice furem deerat, Sil. vii. 497.*
2. As a periphrasis for *semper*. *Et mihi non desunt turpes pendere corollæ semper, et exclusi signa jacere faces, Prop. i. 16. 7.,* where *semper* is redundant.
3. As a periphrasis for *quinetiam* or *præterea*. *Nec densæ trepidis absunt se involvere nubes, Sil. viii. 636.*

§ 19. *a.* The common use of the participle for the infinitive after verbs of sense and knowledge, such as *Helleborum frustra... poscentes videas, Pers. iii. 63.,* is not peculiar to poetry, and therefore we pass it by. But the participle is thus constructed in one case purely poetical, and that is, when after verbs of sense, and some others, a future participle active, or a perfect passive, is put for the accusative case of the personal pronoun (*me, te, se, nos,*

vos), with the infinitive of either tense; as, video deceptus ab illis, i. e. me deceptum esse. Here we observe, first, that the pronoun accusative is entirely merged and lost; secondly, that the preceding verb must, in this construction, be of the same person with the accusative of this pronoun, if it were expressed. This is a real Græcism, or rather Atticism. Aristophanes has αἰσδαίροναι φερόμενος ἔξω τῷ καίῳ sentio me ferri ultra occasionem.

Sensit medios delapsus in hostes, *Virg. Æn.* ii. 377.

Injecta monstris Terra dolet suis, i. e. se esse injectam, *Hor. Od.* iii. 4. 78.

Visura et quamvis nunquam speraret Ulyssem, *Prop.* ii. 9. 7.

Venturaque rauco ore minatur hyems, *Stat. Th.* i. 346.

b. We know that in Greek, "if the subject of the infinitive be the same with the object which stood in the preceding sentence, upon which the infinitive depended, the subject is put in the same case as in the preceding instance; as, ἔφη ΑΥΤΟΣ εἶναι ΣΤΡΑΤΗΓΟΣ ἐκ ἐκείνης." * This is sometimes imitated in Latin poetry. Instead of the accusative of the personal pronoun with its object also in the accusative, and an infinitive verb, we meet with a bare infinitive, and the subject in the nominative, as, Somniat esse pater patriæ, for Se esse patrem.

Uxor invicti Jovis esse nescis, *Hor. Od.* iii. 27. 73.

Vir bonus et sapiens dignis ait esse paratus, *Id. Ep.* i. 7. 72.

Rettulit Ajax Jovis esse pronepos, *Ov. Met.* xiii. 141.

Jarabo et his sex integer esse dies, *Prop.* iii. 6. 40.

Phaselus ille quem videtis hospites ait fuisse navium celerrimus (se fuisse), *Cat.* iv. 1. 2.

Postquam destertuit esse Mæonides, *Pers.* vi. 10.

Tutumque putavit jam bonus esse socer, *Luc.* ix. 1037.

So in composition, such phrases may be safely used, as Sperat illustris esse; Arrogans nec arbitror videri; Dixit et esse Deus, &c. But beware of them in prose.

* *Matth. Gr. Gram.* § 585.

§ 14. After many verbs of sense, the poets often put a subjunctive mood, with the particle *ut*; and this, as it would appear, for an infinitive with the accusative case. It ought, perhaps, rather to be referred to poetical elegance than grammatical peculiarity.

Vides ut altâ stet nive candidum Soracte? *Hor. Od. i. 9. 1.*, for stare Soracte. This use of *vides* is very common in Horace. See *Sat. ii. 2. 76. Epod. iv. 7. Od. i. 14. 3.*

Aspice...uda sit ut lacrymis janua facta meis, *Ov. Am. i. 6. 18.*

Tute scis...mea consilia ut tibi credam omnia, *Ter. Eun. i. 2. 47.*

§ 15. It is a well known rule of grammar, that verbs, especially impersonals, which govern a dative, can be followed by the infinitives *esse, fieri, evadere, vocari*, and such like, not only with the accusative case, but also with the dative. It may be useful to consider a few of these verbs separately. And first, *Licet* is so constructed, both in prose and verse. *Licuit otioso esse Themistocli, Cic. Tusc. i. 15.**

Atqui licet esse beatis (vobis), *Hor. Sat. i. 1. 19.*

Redde vicem meritis; grato licet esse (tibi), *Ov. Am. i. 6. 23.*

Contingit is never found thus either in Virgil or Horace.

Jovis esse nepoti contigit haud uni, *Ov. Met. xi. 279.*

Rarely so in prose writers. *Maximo tibi et civi et duci evadere contigit, Val. Max. v. 4. ext. 2.* The poets often put a bare infinitive after the phrases *contigit mihi, tibi, &c.* Cf. *Hor. Ep. i. 17. 36. Virg. Æn. i. 100. Ov. Met. x. 334., &c.* Cicero and Nepos never do this, but always use *ut* with the conjunctive; e. g. *Utinam Cæsari contigisset adolescenti ut esset Senatui carissimus, Cic. Philip. v. 49. Contigit huic uni, quod nescio an ulli, ut patriam liberaret, Nep. 20. 1.*

Convenit, in the best prose writers, has either an accusative

* *Licet* is also found in verse with a conjunctive.

Licebit injecto ter pulvere curras.—Hor. i. 28. 36.

Sis pecore et multâ dives tellure licebit.—Id. Epod. xv. 19.

with the infinitive, as, *convenit in dando munificum esse*, *Cic. Off.* ii. 18.; or the conjunction *ut*; e. g. *Qui convenit ut qui rebus improbis populares fuerint iidem*, &c., *Cic. Phil.* vii. 4.

*Expedi*t, by the same authorities, either takes a dative case and a bare infinitive, as, *Cui expedit damnari*, *Cic. Verr.* iii. 34.; or with an accusative and infinitive, as, *Pecuniam in prædiis collocari maximè expediebat*, *Cic. pro Cæc.* 16.

Satis est mihi, takes, in prose, an accusative and infinitive, as *Satis est mihi fuisse procuratorem*, *Cic. Verr.* iii. 74.

Necesse est is joined by Cicero (not to notice its common construction with the conjunctive) to a dative, followed by the infinitive, as, *Tibi necesse fuit postridie vomere*, *Phil.* ii. 25. Seldom to an accusative with the infinitive, *Necesse est cras Hermarchum vivere*, *Acad.* iv. 80.

Now in poetry, all verbs which naturally govern a dative may take the dative instead of the accusative, with the infinitives above mentioned. To take a few instances—

Concedere—*Mediocribus esse poetis non Dî non homines non concessere columnæ*, *Hor. A. P.* 378.

Dare—*Da mihi fallere, da justo sanctoque videri*, *Hor. Ep.* i. 16. 61. (according to the most approved reading.)

Dono—*Frui paratis et valido mihi Latœe dones*, *Hor.* i. 31. 18.

Esse—*Quidve mali fueret (esset, aliter fuerat) nobis non esse creatis*, *Lucr.* v. 175.

Prodest—*Nec fortibus illic profuit armentis nec equis velocibus esse*, *Ov. Met.* viii. 554. See *Hor.* i. 28. 5-7.

Vacat—*An magis infirmo non vacat esse mihi*, *Ov. Tr.* v. 2. 6.

§ 16. The infinitive is joined by poets with some verbs, where prosaic writers would use the accusative case of the future participle passive.

Dederatque comas diffundere ventis, *Virg. Æn.* i. 323.; i. e. *diffundendam*. Gr. δῶκεν ἀνέμοις φέπεισθαι.

Quem virum . . . sumis celebrare Clio, *Hor. Od.* i. 12. 2.

Argenti magnum dat ferre talentum, *Virg. Æn.* viii., for *ferenda*.

dum. But we shall have more to say on this point under the head of pleonasm.

§ 17. We find sometimes a sentence formed entirely by an accusative case and an infinitive mood, when surprise, anger, sorrow, or other emotion, is expressed. This is a Græcism; like the τὸ γὰρ ἀντιλέγειν τολμᾶν ὑμᾶς, of Aristophanes.

Mene incepto desistere victam, nec posse Italiâ Teucrorum avertere regem? *Virg. Æn.* i. 41. 42.

Rogare longo putidam te sæculo! *Hor. Epod.* viii. 1.

Adeone hominem invenustum esse aut infelicem quenquam ut ego sum, *Terent. Andr.* i. 5. 11.

Mene Iliacis occumbere campis non potuisse! *Virg. Æn.* i. 101.

Quò didicisse, nisi hoc fermentum, &c., *Pers.* i. 24.

Servone fortunas meas me commisisse futili! *Ter. Andr.* iii. 5. 3.

The following is an ellipse of aiebant:—

—fore enim tutum iter et patens Converso in pretium Deo, *Hor. Od.* iii. 16. 8.

§ 18. In poetry the gerund in —dum is generally used where prose writers would employ the future participle passive, as colendum est Deos (σβασείον τὰς θεάς), for colendi sunt Dii.

Alia arma Latinis quærenda aut pacem Trojano a rege petendum, *Virg. Æn.* xi. 230. αἰτητίον εἰρήνην.

Æternas quoniam pœnas in morte timendum, *Lucr.* i. 111.

Advenienti mihi huc noctu agitandum est vigilas, *Plaut. Tim.* iv. 2. 27.

Addendum partes alias erit, *Lucr.* ii. 491. And so perpetually in Lucretius. See i. 139. 382. ii. 1128. iii. 392. 696. iv. 779. v. 45. vi. 917., &c.

It is a disputed point among grammarians, whether this phraseology is admissible in prose. It is true that the writers De re rusticâ, particularly Varro, abound in it: but all the passages produced from Cicero in its support are liable to objection, with one single exception; namely, *De Senect.* c. 2.—“Tanquam

viam longam confeceris quam nobis quoque ingrediendum sit." But this solitary instance will hardly authorize imitation in modern Latin prose.

On poetical Ellipsis.

Ellipsis, or the defect of one or more words necessary to make the sense of a passage complete, is, of all figures, the most common in every kind of composition, and in every language, but in poetry far more than in prose. Arising, however, from the necessity of the case, ellipsis is often employed for the mere purpose of producing poetical elegance; for, as Horace truly observes, "Est brevitatis opus, ut currat sententia, nec se Impediat verbis lassas onerantibus aures, *Sat. i. 10. 9.* Let us suppose a passage like this to be written—"Proh! ego imploro fidem Deorum atque hominum! Cum quàm multis modis ego a Chremete contemptus sum! Cum quàm multis modis ego a Chremete spretus sum! Omnia negotia facta sunt; omnia negotia transacta sunt. Hem! postquam ego repudiatus sum a Chremete, ego nunc repeto a Chremete. Ob quam rem ego repeto a Chremete? Ego nescio id negotium, nisi forsitan id negotium est quod negotium ego suspicor." Can any thing be more flat and disgusting than this? Now let us employ the assistance of the ellipsis. "Proh! Deum atque hominum fidem! Quot modis contemptus, spretus! facta, transacta omnia! Hem! repudiatus repeto! quam ob rem? nisi si id est quod suspicor." There Terence would recognize himself.

As in all other figures, there are some ellipses for the most part peculiar to poets, some which they hold in common with prose writers. With the former only shall we interfere. The application of this figure has been carried by some critics to an absurd excess. What shall we say of Sanctius [*Minerv. iv. 4.*], who, in commenting upon *Hor. Epod. i. 1.*—"Ibis Liburnis inter alta navium Amice propugnacula," gravely lays it down, that *Amice* is put by ellipsis for *Amice magne*, or *potens*. Risum teneatis. The ellipses now about to be noticed are not those used solely with a view to elegance, but systematic variations from common grammatical construction. And first of the noun.

§ 19. Many words which naturally and originally were adjectives are, by an ellipsis, used as substantives; and to this

source may be traced the enallage touched upon Chap. II. § 4. &c. Thus *servus* (scil. homo) *pluvia* (sc. aqua) *dextra* (sc. manus) *adolescens*, *juvenis*, *amicus* (sc. homo), *tectum* (sc. culmen, which Virgil has at full length, *Æn.* ii. 445.), *stratum* (scil. cubile), *septum* (scil. manium, or oppidum), *dictum* (scil. verbum), are properly and primarily adjectives, which, by the common omission of the substantive, have themselves obtained the power of substantives. We shall here instance a few very general in poetry:—

Bidens, (¹) in the sense of *ovis*, of which there is an ellipsis, is feminine. *Centum lanigeras mactabit ritè bidentes*, *Virg. Æn.* vii. 93. See *Id. Æn.* vi. 39. xii. 170. *Hor. Od.* iii. 23. 14. *Ov. Fast.* ii. 70. (²) Meaning a two-pronged fork it is masculine, *ligo* being understood. *Duros jactare bidentes*, *Virg. G.* ii. 355. See *Tibul.* i. 1. 29. i. 10. 51. ii. 3. 6. *Ov. Fast.* iv. 927.*

Bipennis (sc. *securis*), a two-edged axe. *Duris ut ilex tonsa bipennibus*, *Hor. Od.* iv. 4. 57. *Tibul.* i. 7. 53. Virgil uses it adjectively, *Ferrum bipenne*, *Æn.* xi. 135.

Cæcubum (sc. *vinum*), the wine of *Cæcubum*, a town in *Campania*, *Hor. Od.* i. 37. 5. *Id. Od.* iii. 28. 3. i. 20. 9. and in the plural *Cæcuba* (sub. *vina*), *Id. Od.* ii. 14. 5. *Mart.* xii. 17. 6. Similarly other epithets of wines denoting their country are used by the poets as substantives, *Albanum*, *Hor. Od.* iv. 11. 2. *Calenum*, *Juv.* i. 69. *Chium*, *Hor. Sat.* i. 10. 24. ii. 3. 115. 8. 15. *Falernum*, *Hor. Od.* i. 27. 9., &c. *Juv.* xiii. 216. *Catul.* 25. 1. *Falerna* (sc. *vina*), *Tibul.* iii. 6. 6. *Massicum*, *Hor. Od.* i.

* So Hesiod uses ἀνόετος “the boneless,” for the polypus.

— ἐτ' ἀνόετος ὃν πόδα τίνας
and φερίαιος, “the housekeeping,” for the snail.

He also has

Μὴδ' ἀπὸ πεντάλοιο, θεῶν ἐν δαίτῃ θαλάῃ,
αὖθις ἀπὸ χλωρῆ τέμνειν αἰῶπι σιδήρῳ.

“And (mind) not to cut from the five-branched (i. e. the hand, having five fingers), during the cheerful festival of the Gods, the dry (scil. κρεας, flesh, meaning the finger nails), from the green (or quick flesh) with the bright steel,” alias, “do not cut your nails at dinner.”

Many such instances may be taken from Hesiod. In fact, the use of the adjective, or epithet for the subject in which the quality resides, is a decided Græcism.

1. 19. ii. 7. 21. Mareoticum, *Hor. i. 37. 14.* Setinum, *Mart. xii. 17. 5.* Sabinum, *Hor. i. 20.* Sometimes vinum, and oftener vina, is added, *Hor. Sat. ii. 8. 15. Epod. ix. 13. Mart. iv. 13.* In prose vinum would be introduced, as vinum Falernum, *Cic. de Clar. Orat. 4., &c.* Gr. Θάσιον λιπαράμπνυα, *Aristoph. Ach. 671.*

Cærula (maria freta, æquora, or some such word), for the sea. Cærula verrunt, *Virg. Æn. iii. 208. viii. 672.* Catullus has at full, æquora cærula, *lxi. 7.* Freta cærula, *Virg. Æn. x. 209.* Vada cærula, *Id. Æn. vii. 198.* The adjective cærulus occurs in the poets with other substantives also. In prose they use cæruleus.

Cornipes (equus), properly a creature with hoofs of horn, as Faunus cornipes, *Ov. Fast. ii. 361.* is used simply for a horse, *Sil. iii. 361. vii. 684., &c.* Virgil has equus cornipes, *Æn. vii. 779.* So quadrupes is used for a horse, *Virg. Æn. vii. 500.,* and sonipes, *Id. Æn. iv. 135. Catul. lx. 41. Stat. Th. v. 3. Sil. i. 222.,* both being naturally adjectives.

Fictile (vas), *Juv. xi. 20.* Fictilia (vasa), *Tib. i. 1. 38. Juv. iii. 168. Cicero ad. Att. i. 6.* supplies vasa.

Frigida (aqua), *Plaut. Most. i. 3. 1.* So too gelida, *Hor. Sat. ii. 7. 91.,* and calida. Quando vocatus adest calidæ gelidæque minister? *Juv. v. 63.*

Liburna (navis), a frigate, *Hor. Epod. i. 1.* At full, Liburna rostra, *Prop. iii. 9. 44.* In prose we have with the same ellipsis, biremis, triremis, quadriremis, oneraria, &c. Liburnus (lectus), a kind of chair or litter, fashionable at Rome in the days of Juvenal. Ingenti curret super ora Liburno, *Sat. iii. 240.*

Lupatum (frænum), a peculiarly sharp bit. Duris parere lupatis, *Virg. G. iii. 208. Ov. Am. i. 2. 15.* At full, Lupatum frænum, *Hor. Od. i. 8. 6. 7.*

Merum (vinum), undiluted wine. Mero tinget pavimento superbum, *Hor. Od. ii. 36. 26. 27., &c. Ov. Met. xiii. 653. Virg. Æn. iii. 623., &c.* Opposed to Mixtum, *Mart. iii. 56.* At full, Vina mera, *Ov. Met. xv. 331.* Merus Bacchus, *Virg. Æn. v. 77.* Prose writers generally use the adjective merus, for nihil nisi; as merum bellum loqui, *Cic. Att. ix. 13.* Meræ nugæ, *Id. Att. vi. 3. Monstra mera, Id. Att. iv. 7., &c.*

Molaris ¹(lapis), *Virg. Æn.* viii. 250. *Ov. Met.* iii. 99. *Stat. Th.* v. 386. ²(Dens), *Juv.* v. 160. xiii. 212. Pliny has, Lapis molaris, xxxvi. 23., and Quintilian, Dens molaris, ii. 19.

In præsens (tempus), *Hor. Od.* ii. 16. 25. But, præsens in tempus, *Id. A. P.* 44, and *Cic. Cat.* i. 22. Other omissions of *tempus* are for the most part prosaic.

Plenum (cornu), *Copia manabit ad plenum, Hor. Od.* i. 17. 15.

Præscriptum (limitem), *Hor.* ii. 9. 23.

Purum (cælum), a clear sky, *Hor. Od.* i. 34. 7. So too *sere-num*, *Luc.* i. 530. *Sil.* v. 58., and *sudum*, *Virg. Æn.* viii. 528., in the same way. Cicero has too, *Div.* xvi. 18. *Mittam libros si erit sudum.* And Virgil adjectively, *Ver sudum*, *G.* iv. 77.

Per arduum (æthera), *Hor.* ii. 19. 21. So ὄρη for the sea in Homer.

This list may, perhaps, be greatly increased. Let the reader here observe, first, that the instances produced are decidedly poetical; and secondly, that there is this difference between the enallage noticed in the last chapter and the ellipsis, that in the latter case a substantive is understood, in the former it is not so, but an adjective is used directly for the substantive.

§ 20. An adjective, generally in the plural, is often found in the poets, followed by the genitive plural of the substantive, with which it ought to agree, as *clari ducum*, for *clari duces*. This is a Græcism (as οἱ πῖστοι τῶν φίλων, for οἱ πῖστοι φίλοι); but there is also an ellipsis of the substantive whose genitive case is thus subjoined, and of *e numero*; and *clari ducum* is put for *clari duces ex numero ducum*, i. e. of those generals who are illustrious. So too may the Greek phrase be explained, οἱ πῖστοι φίλων, for οἱ πῖστοι φίλοι ἐκ τῶν φίλων.

Superis Deorum gratus et imis, *Hor. Od.* i. 10. 19, 20.

Quæ tibi virginum...barbara serviet, *Id. Od.* i. 29. 5.

Corruptus vanis rerum, *Id. Sat.* ii. 2. 25.

Cuncta terrarum subacta, *Id. Od.* iii. 23.

Sequimur te sancte Deorum, *Virg. Æn.* iv. 576.

Seque ultro lectis juvenum...obtulit, *Stat. Th. i. 606.*

Quem sors dierum cunque dabit, *Hor. Od. i. 9. 14.*

Egregii juvenum, *Stat. Th. ii. 152.*

Jam patribus clarisque senum sua munia curæ, *Sil. i. 554.*

Amara curarum, *Hor. Od. iv. 11. 19.*

The same construction is used with the superlative degree ; which is not admitted into prose unless in cases of distribution or comparison : for there is an evident difference in saying, *Quis maximus poeta*, or, *maximus poetarum*. But poets place the genitive case after the superlative, without any such restriction.

Virginum primæ (o virgines primariæ), *Hor. Od. iv. 6. 31.*

Neque tu pessima munerum ferres, *Id. Od. iv. 8. 4.*

Minimas rerum discordia turbat, *Lucan. ii. 272.*, i. e. *minimas res, minima* ; for immediately follows, *Pacem summa tenent*.

A few examples of this construction are found in prose, as, *Expediti militum*, *Liv. xxx. 9.* *Delecti militum*, *iv. 4. 2.* *De-generes canum*, *Plin. H. N. xi. 50.* *Plani piscium*, *Id. ix. 51.* *Nigræ lanarum*, *Id. viii. 48.* But these are rather to be avoided than imitated.

§ 21. The genitive plural is poetically put for the nominative singular or plural, by an ellipse of the word *unus*, after the verbs *esse*, *evadere*, *fieri*, &c. ; as, "*magnorum erit ille Deorum*," i. e. "*magnus erit ille Deus*." So in Greek, *Ἐμείονη δ' ἐστὶ τῶν ἐκ ἀσκήμων πόλεων* Strabo, for *πόλις ἐκ ἀσκήμων*.

Cedo signum si harum Baccharum es, *Plaut. Mil. iv. 2. 25.*

Juniorum qui sunt, non norunt, scio, *Id. Casin. prol. 15.*

Fies nobilium tu quoque fontium, *Hor. Od. iii. 13. 13.*

§ 22. An ellipsis, not less usual, perhaps, among prosaic than poetical writers, cannot be entirely passed unnoticed. It is of the nouns *filius*, *filia*, *uxor*, and such like, before the genitive case of a proper name, and of the noun *ædes* or *templum* before the

name of a Deity, in that case preceded by a preposition, especially *ad*.

Ajax Oilei (filius), *Virg. Æn.* i. 45.

Dinomaches ego sum (filius), *Pers.* iv. 362.

Deiphobe Glauci (filia), *Virg. Æn.* vi. 35.

Hectoris (uxor) Andromache, *Id. Æn.* iii. 319.

Ubi ad Dianæ (ædem) veneris, *Ter. Adelph.* iv. 2. 43.

Ventum erat ad Vestæ (ædem), *Hor. Sat.* i. 9. 35.

So in Cicero, Sophia Septimiæ (filia), *Ad. Div.* ix. 10. Ad Castoris (ædem), *Mil.* 33. A Vestæ (æde), *Ad. Div.* xiv. 2. Numerous instances may be collected from other prose writers, and from the Greek writers who gave rise to the form, *ἡς Ἀδῆς*, *ἡς Κίρκης*, &c.

§ 23. It is not uncommon to find verbs transitive without an accusative case, so as to become in a manner neuters. Even in prose we find *colere* and *incolere* (sc. terram), for *habitare*; *mittere Athenas* (sc. nuncios); *sustinere* for *durare*, *permanere*; *expirare (animam)*; *obire* (mortem), &c. But there are other instances which appertain to poets alone. Thus we find

Habere, for *divitem esse*; where *divitias*, *opes*, *pecuniam*, or some such word, is omitted. Unde habeas quærit nemo, sed oportet habere, *Juv.* xiv. 207. from Ennius.

Amor sceleratus habendi, *Ov. Met.* i. 131.

Qui rapuere divitias, habent, *Phædr.* v. 4. 9.

Parare, alicui, sub. mortem, perniciem, or a similar word. Cui fata parent, *Virg. Æn.* ii. 121.

Relinquere, sub. corpus, said of the life or breath. Quin et supremo quum lumine vita relinquit, *Virg. Æn.* vi. 735.

§ 24. Ellipsis of the verb.

It has been noticed, that the infinitive is often put in narration for the imperfect. Some grammarians attribute this phraseology to an ellipsis of the verb *cœpi*; others call it an enallage of mood. Truth, perhaps, lies between. It was an

old Roman custom to introduce *cœpi* where it was not absolutely required; of which there are many instances in Cicero and all the best Latin writers. *Cœpi velle, cœpi cogitare, cœpi agere, Cic. Cœpit orare, Nep. iv. 4. 6., &c.* Hence arose the custom of omitting *cœpi*, and thus at last the infinitive mood was used for a past tense indicative, where *cœpi* could not be understood. So it might be said, "*Ingemere his mater, lacrymas nec sistere posse,*" but it could hardly be said, "*nec cœpit posse sistere lacrymas.*" Thus an enallage was produced from the ellipsis. Again, sometimes the infinitive was dropped, and *cœpit* retained, as in "*Placido sic pectore cœpit (loqui or dicere), Virg. Æn. i. 525.*" There would be no objection to the adoption of such expressions.

§ 25. The conjunction *ut* is often used by the poets in a way that shews the omission of a verb necessary to complete the sense. This is done in two ways. In the first, *ut* is put for *utinam*, and the ellipsis seems to be of *volo, velim, opto*, or some such word. It is often found in the comic poets, Terence and Plautus; once in Horace, "*O pater et rex Jupiter ut pereat positum rubigine telum, Sat. ii. i. 42.*" and in Catullus "*Jupiter, ut Chalybum omne genus pereat,*" lxiii. 54. translated from Callimachus, *Ζεῦ πάτερ, ὡς Χαλύβων πᾶν ἀπόλοιτο γένος.* The second method is when *ut* or *utne* is put interrogatively, with an expression of indignation or contemptuous surprise. This, too, is principally comic, as in Terence, "*O tibi ego ut credam, furcifer? Andr. iii. 5. 12.*" But Horace has "*Inultus ut tu riseris Cotyttia? Epod. xvii. 56,*" and "*Utne tegam spurco Damae latus? Sat. ii. 5. 18.*" In prose, *Tune inultus, &c. Egone tegam, &c.*

§ 26. The verb *esse* is often omitted by the poets, as *Vos qui tandem? (estis), Virg. Æn. i. 373. Tale tuum carmen nobis (est), Id. Ecl. v. 45.* But this is too unimportant to dwell upon, though it could not be entirely overlooked. The same may be said of the omission of *dixit, ait, inquit*, and the like, as "*Tum pius Æneas (dixit), Virg. Æn. v. 26.*" an omission not unusual in prose.

§ 27. There is a poetical ellipsis of the verb after several particles.

a. Quantum ad te, (attinet) Theseu, volucres Ariadna marinas pavit, *Ov. A. A.* iii. 85. Quantum ad Pirithoum, Phædra pudica fuit, *Id.* i. 744. Except in Tacitus, *Agric.* 44., there is scarcely an instance of this particle so used in prose.

b. Unde mihi put interrogatively with an ellipsis of different verbs. "Unde mihi lapidem, unde sagittas (parabo), *Hor. Sat.* ii. 7. 16. Unde tibi frontem libertatemque parentis (accipies), *Juv.* xiv. 56. Unde nefas tantum Latiis pastoribus? (venit or est), *Id.* ii. 126.

c. Quo mihi fortunæ (parabo or paravero) si non conceditur uti? *Hor. Ep.* i. 5. 12. Quo tibi (prodest) Pasiphaë pretiosas sumere vestes, *Ov. A. A.* i. 303.

§ 28. The defective nature of the Latin participle caused many awkward and circuitous forms of expression, both in prose and poetry, which it is unnecessary to notice. There is, however, one poetical peculiarity in the omission of the participle that must not be neglected. It is when an adverb of time or place is put with a noun, generally a substantive, the participle ENS being understood. This is an evident imitation of the Greeks, who are wont to connect an article with such an adverb with or without a substantive, the participle ὦν, γεγωνῶς, γεινόμενος, or ἐσόμενος being understood. Thus they say οἱ ἔξω (ὄντες ἄνδρες), the men who are without; ὁ πλησίον (ὦν), the next man, the nearest neighbour; οἱ παλαιοὶ φιλόσοφοι (γεγονότες), the old philosophers; τὸ αὐτίκα δεινὸν (γεινόμενον), the sudden danger. But their powerful article gave a neatness and clearness to the Greek expressions which the Latins labour at in vain.

Illam hinc civem esse aiunt, *Terent. Andr.* v. 1. 14.

Apparet domus intus (*i. e.* the inner part of the palace, pars quæ intus est), *Virg. Æn.* ii. 483.

Hac quæ Fidenas longè erat ire viâ (hæc via longè porrecta, quæ ire erat), *Propert.* iv. 1. 36.

Heri semper lenitas (semper ens, αἰεὶ ἕσα), *Ter. And.* i. 2. 4.

Neque enim ignari sumus antè malorum (τῶν πρὶν κακῶν quæ antè fuerunt), *Virg. Æn.* i. 198.

Candidus antè sinus (ὁ πρὶν λευκός), *Tibul.* i. 10. 68.

Quam cito purpureos deperdit terra colores, quàm citò formosas populus *antè comas*, *Tibul.* i. 4. 29. its former leaves.

Sed tu *olim* magnos vicisti sola *furores*, *Catul.* lxx. 129.

Non tu *nunc hominum* mores vides, *Plaut. Pers.* iii. 1. 57. τῶν νῦν ἀνθρώπων.

Olim annis ille *ardor* hebet, *Val. Flac.* i. 58.

Ubi iste *post phaselus* antea fuit comata sylva (qui post factus est phaselus, ὁ ἐπειτα Φάσηλος), *Catul.* iv. 10.

Causasque requirit inscius Æneas quæ sint ea *flumina porrò*, *Virg. Æn.* vi. 710. Many join *porrò* with requirit, Æneas farther inquires. But it is far more elegant and poetical to construe it with *flumina*; as one would say in Greek, οἱ ποταμοὶ, i. e. πῶς ἴδεν ῥέοντες.

We must remark that the adverb *circa*, and that alone, is thus elliptically used by prose writers, especially by Livy; as, “venando peragrarè *circa saltus*, i. 4. the surrounding glades, τὰς περὶ ἑλκας. Q. Curtius, iv. 12. 20., and Tacitus, *Ann.* ii. 11. 4., have similar expressions, and they may be safely admitted into modern composition. With regard to the hyphen (ὕφιν), by which some grammarians would explain these phrases, the idea is now entirely exploded. These critics, Donatus and Servius among the rest, would have written, *semper-lenitas*, *candidus-ante*, *nunc-homines*, &c. Nothing surely can be more cold and unclassical.

§ 29. Ellipsis of the Preposition. Nothing is more frequent with the poets, particularly Virgil, than the omission of prepositions.

a. The preposition *in* or *ad* after a verb, signifying motion to a place, is omitted, not only before the name of a city, as in prose, but universally before the accusative case of any place to which the motion is directed.

Adferri urbem, for *in* or *ad* urbem, *Virg. Æn.* vii. 216.

Abducere (in) terras quascunque, *Id. Æn.* iii. 601.

Agere currum (in) terras illicitas, *Sil.* xiv. 245.

Avertere regnum Italiæ (ad) Libycas oras, *Virg. Æn.* iv. 106.

Deferri (in) Ortygiam, *Id. Æn.* iii. 154.

Descendere (in) Terras, *Val. Flacc.* i. 842.

Devenire (in) locum, *Virg. Æn.* i. 369. vi. 638. (in, or ad) speluncam, *Id. Æn.* iv. 124. 165.

Elicere aliquem (in) Epirum, *Luc.* v. 9.

Ire (ad) Afros, *Virg. Ecl.* i. 65. (ad) malam crucem, *Plaut. Pæn.* ii. 2. 48. (ad) juga Taygeti, *Claud. Cons. Mal.* 290.

Iter est (in) Italiam, *Virg. Æn.* iii. 507.

Mittere (in) fines Italos, *Id. Æn.* iii. 439.

Pervenire (ad) scopulos sylvamque, *Stat. Th.* iii. 12.

Redire (in) loca amœna piorum, *Sil.* xiii. 703.

Remeare (in) urbem patriam, *Virg. Æn.* xi. 793.

Tendere (ad) limina, *Id. Æn.* vi. 696. (in) Italiam, *Id. Æn.* i. 557.

Vehere (ad) Laurentia arva, *Id. Æn.* ix. 100. Hesperiam, *Luc.* ix. 534.

Venire (in) Scythiam (ad) Oaxen (ad) Britannos, *Virg. Ecl.* i. 66. (ad) fines Ausonios, *Id. Æn.* vi. 345. (in) Niliacas oras, *Manil.* i. 216.

Here observe that this omission is only found before the accusative of the name of a *place*, never of a *person*, unless when the name of a people is put for that of a country, as *Ibimus Afros*. But it would not be allowed, to say *redire patrem*, for *ad patrem*.

The same ellipsis is found in prose writers, but generally before the name of an island; as, *revertitur Lemnum*, *Nep.* i. 2. 4. *Miserunt Pausaniam Cyprum et Hellespontum*, *Id.* iv. 2. *Sardiniam cum classe venit*, *Cic. Manil.* xii. Sometimes before that of a province; as, *Ægyptum proficisci parat*, *Nep.* xiv. 4. And very seldom before the accusative of a noun appellative; as, *pervenerat (in) regionem quæ Castra Cyri appellant*, *Q. Curt.* iii. 4. 1. The first, therefore, of these cases may be followed in prose composition, the second and third may not. But in poetry we may choose out of three such forms; as, *redit urbi patriæ, urbem patriam*, and, *in urbem patriam*.

b. The preposition *in* is often omitted before the ablative case of the *place where*, which is not allowed in prose, except in names of cities, and a few other instances.

Sævit (in) agris, *Virg. G.* iii. 433.

Passim (in) campis armenta videmus, *Id. Æn.* iii. 220.

(in) Viridi sedere solo, *Id. Æn.* vi. 192.

(in) Fulvâ luctantur arenâ, *Id. ib.* 643.

(in) Lucis habitamus opacis, *Id. ib.* 673.

(in) Flammifero tandem consedit Olympo, *Val. Flac.* i. 4.

Arma tubæque sonent (in) luco, *Id.* v. 252.

Quantum non Aquilo (in) Campanis excitat agris, *Hor. Sat.* ii. 8. 56.

Ludit (in) herboso pecus omne campo, *Id. Od.* iii. 18. 9.

The ablative case of the names of provinces are also put by the poets (in answer to the question where?) without the preposition *in*.

Bellum ingens geret Italiâ (in It.), *Virg. Æn.* i. 267.

Latio regnans, *Id. ib.* 269.

Gens aspera cultu debellanda tibi (in) Latio est, *Id. Æn.* v. 731.

But the names of islands (of the first and second declension) as of cities, are put by the poets in the genitive case instead of the ablative with *in*.

Cretæ (in Cr.) jussit considerare Apollo, *Virg. Æn.* iii. 162.

Uxorem Lemni habebat, *Sidon. Apoll. arg. ad. Terent. Phorm.* iii.

Not a few examples may be found in prose writers of the names of provinces in the ablative without the preposition; but the adjective *totus*, or something similar, is then usually added; as, *Tria flumina sunt totâ Indiâ*, *Q. Curt.* ix. 4. 8. *Convivales ludi totâ Perside regibus cordi sunt*, *Id.* v. 1. 37. *Magnis in laudibus totâ fuit Græciâ*, *C. Nep. præf.* 5. *Tota Græcia* is a very common expression in *Nepos*: and such phrases may be fairly adopted. Names of islands (of the first and second declension)

are, by prose writers, also put in the genitive. In fact, the names of islands are universally treated as those of cities. Thus we find, Rhodi, *Cic. ad. Div.* iv. 7. Corcyra, *Id. ib.* xvi. 7. Cypri, *Cæs. B. C.* iii. 106. Lesbi, *C. Nep.* xii. 2. 2. Chersonesi (a peninsula), *Id.* i. 2. 5.

c. The ablative of a noun of place is poetically put after a verb of motion, instead of *per* with an accusative.

Ingreditur campo (per c.), *Virg. Æn.* x. 763.

So

Campo sese infert, *Id. G.* ii. 145.

Te jam septima portat omnibus errantem terris et fluctibus æstas, *Virg. Æn.* i. 756. (per. om. t. et. fl.)

Gelidus toto manabat corpore sudor (per. t. c.), *Id. Æn.* iii. 175.

Toto sonuerunt æthere nimbi, *Id. Æn.* ii. 112.

Jactatos æquore toto, *Id. Æn.* i. 33.

Ibam forte viâ sacrâ (per v. sacr.), *Hor. Sat.* i. 9. 1.

d. The preposition *a*, *ex*, or *de*, is often omitted after a verb implying motion from a place, not only when its subject ablative is the proper name of a city or country, but also when merely an appellative. This would not be allowed in prose.

Fratres (è) Lyciâ missi et (ab) Apollinis agris, *Virg. Æn.* xii. 516.

Avertere Teucrorum regem (ab) Italiâ, *Id. Æn.* i. 42.

(de) Cælo venere volantes, *Id. Æn.* vi. 191.

Exterrita (de) tecto, *Id. Æn.* v. 216.

(de) Eoo surgentes littore currus, *Val. Flacc.* v. 246.

Lapsus (de) montibus anguis, *Id.* v. 254.

Lapsæ rapinæ (de) faucibus, *Id.* iv. 503.

(e) Tectis negat procedere virgo, *Id.* vii. 306.

(de) Solio se proripit alto, *Id.* v. 269.

(e) Penetralibus ignem sacratam rapuere adytis, *Claud. Laud. Stil.* i. 60.

Diripit (de) vertice sarta, *Stat. Th.* iii. 566.

Arma (a) postibus vellere, *Id. ib.* 581.

Before the ablative case expressing the material of which a thing is made, the preposition *ex*, and the participle *factus*, *compositus*, or the like, is, with peculiar elegance, often omitted by the poets; as, *annulus auro*, for *annulus confectus ex auro*, *i. e.* *annulus aureus*.

Ære cavo clypeus, *Virg. Æn.* iii. 286.

Ære gerens, solidoque dato adamante lacertos, *Stat. Th.* iii. 16.

Multifida attollens antiquâ lumina cedro, *Id. ib.* 142.

e. *Per* is sometimes omitted, especially after the verb *jurare*, it being said *jurare aliquem*, for *jurare per aliquem*. *Mâria aspera juro*, *Virg. Æn.* vi. 351.

Dii, cujus jurare timent—numen, *Id. ib.* 324.

Tellurem hanc juro, *Sil.* viii. 104.

From this form arose another, the putting of the object sworn by, in the nominative with a verb passive.

Juratur Honorius absens, *Claud.* iv. *Cons. Hon.* 447.

In prose *per* is always employed, except in that single expression, *Jurare Jovem lapidem*.

f. There is a frequent ellipsis of the preposition *cum* in poetry after the particle *simul*. This is a Græcism, as in Homer, *Il.* 4. τῷ δ' ἄμ' Ἀλιζανδρος κ' ἀδελφεός, where ἄμα τῷ is for ἄμα σὺν αὐτῷ.

Simul his te, candide Furni, *Hor. Sat.* i. 10. 84.

Avulsa est protinus hosti ore simul cervix, *Sil.* v. 418.

Quippe simul nobis habitat discrimine nullo barbarus, *Ov. Trist.* v. 10. 29.

Vera simul falsis, *Stat. Th.* x. 107.

To this head belongs the poetic formula “*simul his dictis*,” *i. e.* *hæc dicens, sic locutus*.

Simul his dictis faciem ostentabant, *Virg. Æn.* v. 357.

Simul his dictis linquebat habenas, *Id. Æn.* xi. 827.

Tacitus stands alone among prose writers in the adoption of this phrase.

g. The preposition *tenuis*, with some substantive which it governs, is understood in poetry in the following instances:—

1. *Aliqua* (ratione tenus).

Et si non aliquâ nocuisses mortuus esses, *Virg. Ecl. iii. 15.*

Si qua (aliquâ) fata sinant, *Id. Æn. i. 22.*

Ne qua (aliqua) scire modos possit, *Id. ib. 686.*

2. *Qua* (fine tenus; for *finis* is also feminine, especially with the poets), "as far as"

Qua terra patet fera regnat Erynnis, *Ov. Met. i. 241.*

Qua sol habitabiles illustrat oras, *Hor. Od. iv. 14. 5.*

3. *Quo* (gradu tenus) in the sense of *quatenus*.

Myrrha patrem, sed non quo filia debet, amavit, *Ov. A. A. i. 285.*

Hermionen Pylades, quo Pallada Phœbus, amavit, *Id. ib. 745.*

Some grammarians add to these, the ellipsis of the preposition *à* after a verb passive, before an ablative case. The passage on which they chiefly rely is in Ovid, "Atque suâ cæsum matre queruntur Ityn," *Am. ii. 14. 30.*

Heinsius, however, clearly shows that we should read *Aque*, not *Atque*. In the other places quoted, the case involved is the dative, not the ablative, which construction we have already noticed.

§ 30. Ellipsis of Conjunctions.

a. After the adverb *simul*, there is often an omission of *ac* (or *atque* before a vowel), or *ut* in the older poets.

Hunc simul adspexit, *Phædr. iv. 19. 5.*

At simul imposita est pictæ Philomela carinæ—vicinus exclamat, *Ov. Met. vi. 511.*

Simul intonuit, fugiunt, *Id. Trist. i. 5. 29. Pont. ii. 3. 34.*

At simul heroum laudes et facta parentis—jam legere—poteris, —flavesçet campus aristâ, *Virg. Ecl. iv. 26.*

Quo simul mearis nec regna vini sortiere talis, *Hor. Od. i. 4. 17.*

Quorum simul alba nautis stella refulsit, *Id. Od. i. 12. 27.*
See *Id. Od. i. 9. 9. iii. 4. 37. iii. 27. 33. iv. 7. 9. &c.*

Quæ simul optatæ finito tempore luces advenere, *Cat. lxi. 33.*

It is not to be denied that instances may be adduced wherein prose writers have used *simul*, for *simul ac*; as in Cicero, *Acad. iv. 27. ad Att. ii. 20. iii. 18. viii. 11. ad Div. vi. 18. Tusc. iv. 6.*, and more frequently in Livy. But the usage is not general in prose; the places referred to are all but the whole that can be gathered from Cicero; and in other writers, *ac* or *ut* is oftener added than omitted. Let the student therefore reserve this ellipsis for his poetical compositions.

b. Tam, ita or *adeo* are often understood before the conjunction *ut*. This is most frequent in the less poetical writings of Horace.

Umidius quidam—dives ut metiretur nummos, *i. e. ita dives ut, &c., Hor. Sat. i. 1. 95.*

Frater erat Romæ consulti rhetor, *ut, &c., Id. Ep. ii. 2. 87., i. e. ita fratres, ita similes inter se, ut, &c.*

Ira fuit (tam, or adeo) capitalis ut ultima divideret mors, *Id. Sat. i. 7. 13.*

So after *ut* in comparisons.

Ut matrona meretrici dispar erit atque discolor (ita) infido scurræ distabit amicus, *Id. Ep. i. 18. 3. 4.*

This omission is not much recommended, either in prose or poetry.

c. The conjunctions si and etiamsi are not unfrequently omitted by the Latin poets. The same thing is done in our own language, and with the same view; namely, greater elegance of expression. We say, "Had not this been the case," in preference to "If this had not been the case." And in poetry the difference of phrase is very striking.

"Had not the snaky sorceress that sat
Fast by hell-gate, and kept the fatal key,
Risen——"

Alter to "If the snaky sorceress had not risen," how comparatively cold and prosaic will you make these noble lines. But to return to the Roman writers,

Tu quoque magnam partem opere in tanto (si) sineret dolor
Icare haberes, *Virg. Æn. vi. 30.*

Decies centena (etiãmsi) dedisses huic parco, *Hor. Sat. i. 3. 15.*

(si) Negat quis, nego; (si) ait, aio, *Ter. Eun. ii. 2. 21.*

Unum (si) cognoris omnes noveris, *Id. Phorm. i. 5. 35.*

Græculus esuriens in cælum (si) jusseris, ibit, *Juv. iii. 78.*

We may here notice too the omission of *si* after *proinde ac*, *quàm* and *ut*, though it is rarely found in the best models for imitation.

Scipio ossa dedit terræ proinde ac famul' infirmus esset, *Lucr. iii. 1050.*

Utor tam benè quàm mihi pararim, *Cat. x. 32.*

Sì dare vis mihi, magis erit solutum quàm ipsi dederis, *Plaut. Pseud. ii. 2. 45.*

Ubi se quisque videbat implicitum morbo, morti damnatus est esset, *Lucr. vi. 1232.*

A few examples of this omission, quite insufficient to warrant imitation, are found in prose writers; as, "Cognosceres (i. e. si cogn.) hominem, aliquid de summo supplicio remitteres, *Cic. Verr. v. 65.*

"Dimidia pars exercitus tibi (si) permetteretur, paucis diebus Jugurtham in catenis habiturum, *Sall. Jug. lxiv. 5.*

Perindè ac for perindè ac si may be found, *Cæs. B. C. iii. 60. 5. Liv. vii. 3. xxviii. 38. Sæcl. Ner. xv., Varro and others.*

d. Sive and *seu* are often put *once* where prose writers would be obliged to use them twice.

Læva sive dextera vocaret arena (*for, sive læva sive dextera*), *Catul. iv. 19.*

Cantamus, vacui, sive quid urimur (*sive vacui simus ab amore, sive amemus aliquid*), *Hor. Od. i. 6. 19.*

Quo non arbiter Adriæ major ponere seu tollere vult freta (*seu ponere seu t.*), *Id. Od. i. 3. 15.*

Seu and *sive* being contracted for *vel si*, must sometimes (without any ellipsis) be rendered according to these elements, as in,

"Sthenelus sciens pugnæ, sive opus est imperitare equis, *not*

auriga piger," *Hor. Od. i. 15. 25.* "And if it is required to manage horses," &c.

Seu mare per longum mea cogitat ire puella, hanc sequar,
Prop. ii. 26. 29. "Even if my mistress," &c.

§ 31. Ellipsis of Adverbs.

We shall first notice a few ellipses of this part of speech, under one head, which are, for the most part, confined to Comic writers.

a. *Æquè* is sometimes omitted before *ac*, *atque*, and *quàm*. This would not be allowed in prose.

Quem esse amicum ratus sum, atque ipse sum mihi (*æquè* amicum mihi atque, &c.), *Plaut. Bacchid. iii. 6. 20.*

Catullus also has "Et non pistrino traditur atque asinus," *xciii. 10.* But most copies read, "et asinus."

Again, the adverb *magis*, or *potius*, is sometimes omitted before *quàm*, as *μᾶλλον* is in Greek.

Tacita bona est mulier semper quàm loquens (*i. e.* *magis* bona, melior), *Plaut. Rud. iv. 4. 70.*

Concessoque cupit vixisse colonus quàm dominus raptō (cupit potius, mavult), *Claud. Eutr. ii. 205.*

This ellipsis is found in most of the prosaic writers except Cicero, in whose works an instance of it would be sought in vain. "Multiplex, quàm pro numero damnum est," *i. e.* *magis* multipl., *Liv. vii. 8.* "Ipsorum quàm Annibalis interest" (*magis*), *Id. xxiii. 43.* "Statuit congredi (*potius*), quàm cum tantis copiis refugere," *Nep. xiv. 8. 1.* In Sallust, Q. Curtius, Vel. Paterculus, and, above all, in Tacitus, this omission is very frequent. It may be sparingly used both in verse and prose, but is scarcely to be recommended in either.

So, too, before *quàm*, *pòst*, preceded by an ablative case of time, is omitted by prose writers, as "Anno CCCIII, (*post*) quàm urbs Roma condita erat, *Liv. vi. 6.* Examples in abundance may be produced. But its imitation in poetry, though perhaps allowable, is not desirable. The omission of *prìus* or *antè* before *quàm* never occurs in prose, and most rarely in poetry, even among the Comic writers. "Eumque heredem fecit (*prìus*) quàm ipse obiit diem," *Plaut. Menach. prol. 62.*

b. In Virgil and Horace the comparative particles, *ut*, *tanquam*, *quasi*, and the like are often left out.

Medias inter cædes exultat (*tanquam*) Amazon, *Virg. Æn.* xi. 648., speaking of the Volscian Camilla.

Qui recte vivendi prorogat horam, rusticus [expectat dum defluat amnis, *Hor. Ep.* i. 2. 42.—*tanquam* rusticus ille.

Curres hydropicus (*tanquam* h.), *Id. ib.* 34.

Ne moveat cornicula risum (lest Celsus should become a laughing-stock, like the Daw in the fable), *Hor. Ep.* i. 3. 19.

Ne verbum verbo curabit reddere (*ut*) fidus interpres, *Id. A. P.* 133.

Vixisset (*ut*) canis immundus vel amica luto sus, *Id. Ep.* i. 2. 26.

Cicero never omits *tanquam* in comparisons of this kind, as “Illo si veneris *tanquam* Ulysses cognosces tuorum neminem,” *Ad. Div.* i. 10. “Repentè *tanquam* serpens te è latibulis intulisti,” *Vatin.* ii. In verse one may simply have said, *Ulysses*, and *serpens*.

c. *Utinam* is sometimes wanting before the imperfect and pluperfect subjunctive; and in this case there is frequently an enallage of the imperfect for the pluperfect.

Tecum ludere, sicut ipsa possem, *Catul.* ii. 9. *i.e.* *utinam* queam, &c.

Troûm socia arma secutum (*utinam*) obruerent (for *obruissent*) Rutili telis, animam ipse dedissem, *Virg. Æn.* xi. 161.

Tunc mihi vita foret (*utinam* fuisset), *Tibul.* i. 10, 11.

Me quoque quâ fratrem (*utinam*) mactasses, improbe, clavâ, *Ov. Heroid.* x. 77.

This usage before the above-named tenses is purely poetical; but before the present subjunctive the omission of *utinam* is very common in prose also. It may be said indifferently, “*Utinam* facta tua omnia prosperet Deus;” or, facta tua omnia *pr. D.* But this is not allowed with *past* tenses.

d. Lastly, *ut* is sometimes omitted after *ita* in the formula an oath, chiefly by the Comic poets.

Ita me Dii ament (ut), honestus est, Ter. Eun. iii. 2. 21.

The *ut* is inserted, *Phorm. v. 4. 24. Heaut. v. 4. 7. Eun. iv. 1. 1., &c.*

Atque, ita sim felix, magno contendis Homero, Prop. i. 7. 3.

Remark the neatness with which the oath is inserted into the middle of the sentence.

Cicero always expresses *ut* in such a case. One instance to the contrary occurs, *ad Att. i. 13.* “*Te, ita me Dii ament, auctorem consiliorum meorum desideravi.*” But in his letters to Atticus he allows himself greater latitude of style than in his other compositions.

On Pleonasm.

Pleonasm, or the redundancy of one or more words in a sentence, is the first effort at ornament made by an untaught people in the infancy of their literature, and especially of their poetry. As a nation becomes more refined, the language is gradually condensed; conciseness and terseness are preferred to the diffuse decoration of barbarous eloquence; elliptical expressions are more in favour than pleonastic ones; redundancies are lopped off, and periphrases cautiously and sparingly introduced. Quintilian indeed [*Inst. Orat. viii. 3. 54.*] pronounces pleonasm to be a positive fault in writing, since it loads the composition with unnecessary words; and gives, as an instance of its feebleness and ill effect, “*Ego meis oculis vidi;*” whereas, he adds, simply *vidi* would have been sufficient. And many grammarians have severely handled the well-known passage of Livy, *L. viii.*—“*Legati non impetrati pace, retrò domum, unde venerant, abierunt;*” alleging that the *unde venerant* adds neither beauty nor strength to the expression; and that the whole sentence is made heavy and languid by so unnecessary an excrescence. Now the whole sentence is peculiar, and from the marked manner of expressing himself, “*retrò domum unde venerant,*” it is evident that Livy inserted these words intentionally, with a sort of good-humoured sarcasm on the bootless errand of the ambassadors. As for Quintilian’s instance, “*Ego meis oculis vidi,*” it is certainly more emphatic and forcible than merely *vidi*; and if the subject required emphasis, the expression is doubtless a proper

one.* Quintilian, indeed, shortly after, modifies his sweeping censure of this figure, allowing that it may sometimes be employed for strong affirmation. Pleonasm, however, has something more than this. It is an ornament, and a legitimate one, both to prose and poetry, especially the latter; but it is an ornament whose proper disposal requires more judgment and forbearance than any other: when misplaced, or laid on with too lavish a hand, it becomes puerile, offensive, and ridiculous.

§ 32. Poetical Pleonasm of the Noun.

a. The ablative case, signifying *the means by which*, is often poetically annexed to some verbs where the sense is complete without it. Such as that very frequent expression of Virgil, "Ore loqui," and "Ore effari," *Æn.* ii. 524. This is an archaism. Again *animo* is often redundant after verbs of thought; as, "cogitare in animo," *Ter. Adelph.* iii. 4. 45. "Reminisci animo," *Ov. Pont.* i. 8. 31. By a double pleonasm, *secum* is often added to this; as, "perigere secum animo," *Virg. Æn.* vi. 105. Considerare secum in animo, *Ter. Heaut.* ii. 3. 5. Sometimes *secum* only is redundant; as, "reputare secum," *Ter. Andr.* ii. 6. 11. *Sil.* xvii. 347. So, too, *memoriâ*; as, *meminisse, memoriâ*, *Plaut. Capt.* ii. 3. 33. *Oblivisci memoriâ*, *Id. Trin.* iv. 3. 11.

Some of these pleonasms are found in prose. "Recordari cum animo suo," *Cic. Cluent.* 25. *Animo meditari*, *Nep.* xvii. 4. 1. It must be remembered too that such an ablative case is not pleonastic if an adjective or pronoun be joined with it. Thus *ore loqui* is pleonastic; but not so "roseo Thaumantias ore locuta est," *Virg. Æn.* ix. 5. or, "Infido ore loqui," *Ov. Her.* xii. 72. or, "loqui ore rotundo," *Hor. A. P.* 323. In *oculis videre* there is a redundancy; in "hiscæ oculis vidi," *Ter. Adelph.* iii. 2. 31., or in "siccis oculis vidit," *Hor. Od.* i. 3. 18., there is none.

b. The ablative *domo* is sometimes pleonastically inserted after the adverb *unde*, and ablative cases declaring the country of which one is a native.

* We have a parallel expression, *Psalm xxxv.* v. 21.—Fie on thee, fie on thee, we saw it with our eyes.

Unde domo? *Virg. Æn. viii. 114. Hor. Ep. i. 7. 53.*

Qui Cærite domo, *Virg. Æn. x. 183. i. e. Cæritani.*

This is imitated by Suetonius, *Vitel. 2.* "Vitellius domo Nuceriâ."

c. The dative pronouns mihi, tibi, sibi, nobis, vobis, are often elegantly redundant.

Mallem divitias mihi dedisses isti, *Catul. xxii. 4.*

Depresso incipiat jam tum mihi taurus aratro ingemere, *Virg. G. i. 45.*

Nunc mihi Tydiden attollant carmina vatum, *Claud. iv. Cons. Honor. 470.*

Mihi Trebia retrò fluat, *Sil. i. 46.*

Ergo terra tibi limatur et aucta recrescit, *Lucr. v. 259.*

Sic tibi planitiem curvæ sinus ambit arenæ, *Calpurn. vi. 33.*
This is part of Corydon's description of an amphitheatre upon his return from the city.

Suo sibi gladio hunc jugulo, *Ter. Adelph. v. 8. 35.* This usage is solely comic.

Jacet externo mihi cuspidè Canthus, *Val. Fl. vii. 422.*

Quid mihi Celsus agit, *Hor. Ep. i. 3. 15.*

Quid mihi nescio quam proprio cum Tibride Romam semper in ore geris, *Claud. Bel. Gæt. 505.*

Ubi nunc nobis Deus ille magister? *Virg. Æn. v. 391.*

Ubi autem egregius dux ille mihi? *Stat. Th. viii. 672.* probably adumbrated from the preceding.

Pleonasms of this kind are not unknown to prose writers. Cicero makes pretty free use of them, especially in his epistles, and more especially in the narrative parts of them; for example, At tibi repentè venit ad me Caninius manè, *Ad. Div. ix. 2.* Ecce tibi, too, he often puts for the simple ecce. This is very common in the comic poets, as is eccum tibi and hem tibi. Suo sibi, in a pleonastic view, is not to be met with in good prose writers. The passage "Factus est consul sibi suo tempore, rei-publicæ pœne sero, *Cic. Læl. 3.*, has nothing redundant in it; the

usage may be traced to the Greeks. Philemon has πᾶς ἡμῖν ἵχθεις; and Oppian, *Cyneg.* i. 89., τέττακά μοι δέμας ὥδε κρασσάμενοι φοιτῶντων.

d. We may here notice a certain poetical negligence, rather than pleonasm, which obtains more in comic writers than any others; an unnecessary doubling of the demonstrative pronoun.

Qui *mihi* omnes angulos furum implevisti in ædibus misero *mihi*, *Plaut. Aulul.* iii. 6. 15.

Et hæc pessima *se* puella vidit joco *se* lepide vovere divis, *Cat.* xxxiv. 9. 10.

To this may be referred a similar phraseology not quite unknown to prose writers [*Cic. Cat.* 2. 12.] which may be perceived from the following example:

Immo ædepol pallam *illam*, quam tibi dudum dedi, mihi *eam* redde, *Plaut. Menæch.* iv. 3, 4, 5.

e. The pronoun *ille* is sometimes redundant, and with great beauty and spirit, especially in comparisons.

Ac velut ille canum morsu de montibus altis actus aper, *Virg. Æn.* x. 707.

Ac velut ille, priusquam tela inimica sequantur, occiso pastore lupus, *Virg. Æn.* xi. 809.

§ 33. There is no pleonasm of the verb worth noticing, except of the infinitive mood. Nor need we stop to quote instances of this redundancy in the comic poets, such as "Nunc domum properare propero," *Plaut. Aulul.* ii. 2. 4., since such expressions are quite beside imitation. However, it must be noticed, that verbs of giving take, with a degree of elegance, such redundant infinitives as *ferre* or *habere* after them, especially in Virgil.

Argenti magnum dat ferre talentum, *Virg. Æn.* v. 248.

Loricam donat habere viro, *Id. Æn.* v. 262.

(Dona) ille suo moriens dat habere nepoti, *Id. Æn.* ix. 362.
This is a Græcism, διδωσιν ἵχθιν.

§ 34. In prepositions, the only pleonasm worth noticing is that of *cum*, which is admitted in poetry, without any grammatical necessity. This is an archaism, and a Græcism; as in

Xenophon, *ὁν τῷ σὺ ἀγαθῷ τὰς τιμὰς ποιεῖ*. And in Thucydides, *ὁν ἰπασίη ἰστορεῖται*, to incite with praise.

Molibus incurrit validis *cum* viribus amnis, *Lucr.* i. 287.

At neque, uti docui, solido *cum* corpore mundi natura est, *Id.* v. 365.

At levisomna canum fido *cum* pectore corda, *Id.* v. 862.

Deficiens animo mæsto *cum* corde jacebat, *Id.* vi. 1231.

Ille (fluvius) suo *cum* gurgite flavo accepit venientem, *Virg. Æn.* ix. 816.

Concussit terque quaterque cæsariem, *cum* quâ terram, mare, sidera movit, *Ov. Met.* i. 179.

Bona *cum* bonâ nubit alite virgo, *Catul.* lviii. 19. On the other hand, Malâ alite, *Hor. Epod.* x. 1. secundâ alite, *Id. Epod.* xvi. 24.

This pleonasm is only to be found in prose writers of low authority: as in Pliny, "vehicula cum culeis onusta," *H. Nat.* vii. 20. and particularly in the *Rei Rusticæ Scriptores*.

§ 35. The repetition of the same or similar particles is found both in prose and poetry. Cicero has *deinde postea*, *Pro Mil.* 24. *Etsi quamvis*, *Att.* 16. 7. At *verò*, *Pro Marc.* 2, and elsewhere, *prorsus valdè*, *Ad. Div.* vi. 20., and others of the same kind. So, too, in the comic poets, we perpetually meet with such expressions as *ergo igitur*, *dehinc protinus*, *œdepol profecto*, &c. We shall give, however, a few examples that are found in good authorities only.

Etiam quoque, *Lucr.* v. 518. 714.

Haud mora continuo, *Virg. Æn.* iii. 548.

Sed quid ego hæc autem nequicquam ingrata revolve, *Id. Æn.* ii. 101.

Iterum iterumque, *Virg. Æn.* viii. 527. Cicero says, *iterum et sæpius*.

Nimum nimiumque, *Tibull.* iii. 6. 20. *Ov. Her.* i. 41.

Nisi si, for *nisi*, simply, is often used, especially by Ovid, *Her.* iv. 111. xvii. 151. *R. A.* 521. *Met.* x. 200., &c.

§ 36. Compound verbs are often joined with an adverb, having the same signification as the particle, with which they are compounded; which is, in fact, a pleonastic doubling of the particle. Thus we find in the same sentence,

Per—nimium. "Perparce nimium," *Ter. Andr.* ii. 6. 22.

Præ—prius or antè. "Præsentire ante," *Lucr.* v. 1840.
"Præcavere prius," *Plaut. Truc.* iv. 5. 8.

Re—retrò. Retrò sublapsa referri, *Virg. Æn.* ii. 169.—Retrò vestigia Turnus refert, *Id. Æn.* ix. 797.

Re—rursus. Rursus refici, *Lucr.* i. 559. Rursus referri, *Id.* v. 87. vi. 67. Rursus revocari, *Id.* ii. 955. *Claud. Ruf.* i. 357.

Sub—aliquantum, or aliquantulum. Subrufus aliquantum, *Plaut. Cap.* iii. 4. 116. Subtristis aliquantulum, *Ter. Andr.* ii. 6. 16.

We find instances of this redundancy in prose writers, especially of rursus, in Cæsar; Rursus reducere, *Cæs. B. G.* vi. 1. Rursus renovare, *Id. B. C.* iii. 92. Rursus resacrare, *C. Nep.* vii. 6. 55. Rursus recidere, *Suet. Cæs.* 17. But these examples are not to be imitated, and even in poetry it is scarcely allowable to introduce such phrases, except upon direct authority.

§ 37. Sometimes a double negative has in Latin, as in Greek, the power of a stronger negation. We do not mean such phrases as, *non—neque—neque*; *nemo—neque—neque*; *nullus—neq.*, &c., for they are to be found in the best prose writers. Here, however, are some examples that could not be borne, except in poetry.

Nulla nec exustas habitant animalia partes (for, *neque ulla*), *Tibul.* iv. 1. 164.

Ne legat id nemo quàm meus antè (ne quis), *Id.* iv. 7. 8.

Absenti nemo ne nocuisse velit (ne quis), *Prop.* ii. 19. 32.

Aut hîc errat, ait, nullâ sine lege (sine ullâ), *Lucan.* i. 642. Such expressions, therefore, as *ne nemo*, for *ne quis*; *nullus neque*, for *neque ullus*; *ne non*, for *ut non*; *sine nullo*, for *sine ullo*; could not justly be denied to a practitioner of Latin poetry.

§ 38. The pleonasm of the adverb *magis*, with adjectives in the comparative degree, is often introduced into the comedies of Terence and Plautus. And “Qui magis optato queat esse beator ævo,” is found in Virgil, *Cul.* 78. “Dulcior est apium mage labor,” *Boeth.* iii. *Carm.* i. 5. The prose writers of the lower ages indulged in the same licence. It is borrowed from the Greeks, *μᾶλλον ὀλιώτερος*, *Aristoph.* *Μᾶλλον εὐτυχέστερος*, *Eurip.* *Μᾶλλον κρείσσον*, *Demosth.*

§ 39. The redundancy of conjunctions copulative, *que*, *atque*, and *ve*, must not be passed over; but it is useless to multiply examples of so common a figure in poetry.

Unà Eurusque Notusque ruunt, creberque procellis Africus,
Virg. Æn. i. 89.

Omnia secum armentarius Afer agit tectumque Laremque
armaque Amyclæumque canem Cressamque pharetram, *Id. G.* iii.
344.

Hic crine effuso atque Ennææ numina divæ, atque Acheronta
vocat Stygiâ cum veste sacerdos, *Sil.* i. 93.

Nullaque laudetur plusve minusve mihi, *Ov. Fast.* v. 110.

Sive—pugilemve equumve dicit, *Hor. Od.* iv. 2. 18.

Disposition and Arrangement.

Under this head we include, not only poetical peculiarities in the order and arrangement of words, but also of agreement and mutual relation. In each of these the poets took far greater licence than other writers. To begin with their singularities of arrangement:—

§ 40. By the figure called *Tmesis*, the parts of a compound word are parted asunder by the interposition of one or more words. A few examples of this are found in prose; as “Religio jusque jurandum,” in Cicero [*Pro Cæl.*] “Rem vero publicam,” *Id. Tusc.* i. 2. “Per mihi gratum feceris,” *Id. Att.* i. 19. “Quâ re cunque possemus,” *De Div.* i. 2. But this figure is not only more frequent in poetry, but is also found in examples that would be inadmissible in other writing. Such, for instance, as words compounded of prepositions, by a *Græcism*; for we find

κατὰ γαῖα κάλυψι, for κατακάλυψι γαῖα, and ἐπὶ γυῖα λάλονται, for ἐπολάλονται γυῖα, in Homer.

(1) Circum.

Et multo nebulæ circum Dea fudit amictu, *Virg. Æn.* i. 416.

2. In, divided by the enclitic *que*, chiefly in Lucretius.

Exanimatque indignos inque merentes, *Lucr.* ii. 1102.

Quæcunque queunt conturbari inque pediri, *Id.* iii. 4. 85.

Inque tueri (intueri), *Id.* iv. 714.

Inque salutatam linquo, *Virg. Æn.* ix. 288.

Ille pedem referens et inutilis inque ligatus, *Id. Æn.* x. 794.

(3.) Inter.

Inter enim labentur aquæ, *Virg. G.* ii. 349.

(4.) Post.

Miraris cùm tu argento post omnia ponas, *Hor. Sat.* i. 1. 86.

(5.) Præ.

Præque diem veniens, *Virg. Ecl.* viii. 17.

(6.) Super.

Jamque adeo super unus eram, *Virg. Æn.* ii. 567.

Siqua super fortuna laborum est, *Id. Æn.* vii. 559.

In Lucretius we find *con* sometimes separated from the verb with which it is compounded. "Con formæ servare figuram," iv. 67. Con brachia suefaciunt, vi. 396. But this is an archaism, and obsolete in the best models.

Other words are divided in like manner.

Talis hyperboreo septem subjecta trioni (for septentrioni), *Virg. G.* iii. 381.

Hac Trojana tenus fuerit fortuna secuta, *Id. Æn.* vi. 62.

Quo res cumque cadent, *Virg. Æn.* xii. 203. viii. 74.

Quæ me cunque vocant terræ, *Id. Æn.* i. 614. See also *Æn.* xi. 762. xii. 61. *Hor. Od.* i. 9. 14. i. 27. 14. *Ter. Andr.* i. 1. 36.

Satis una superque vidimus excidia, *Virg. Æn.* ii. 642.

Tmesis in an uncompound word is obsolete, and sometimes quite laughable: as that of Ennius, "*Saxo cere comminuit brum.*" And a modern one, made surely for the joke's sake, "*Déficiente pecu deficit omne nūd.*"

§ 41. It is a peculiarity of poetry to neglect the order and succession of words usually followed in prose writers, and to put one in the place of another. This negligence is more usual in the case of particles.

First, prepositions are often separated from their case by intervening words, or stand after it instead of before it.

Argutos inter strepere anser olores, Virg. Ecl. ix. 36.

Quos inter Augustus recumbens, Hor. Od. iii. 3. 11.

Quercus inter et ilices, Hor. Od. iii. 23. 10.

Errabant maria omnia circum, Virg. Æn. i. 36.

Magnum Alciden contra stetit, Id. Æn. v. 414.

His accensa super, Virg. Æn. i. 33.

Nihil astra præter vidit et undas, Hor. Od. iii. 27. 31.

Albanos præpe te lacos ponet marmoream, Id. iv. 1. 19.

Quem penes arbitrium est, Hor. A. P. 72.

Te propter Libycæ gentes..., Virg. Æn. iv. 320.

Transtra per et remos, Id. Æn. v. 663.

Vitiis nemo sine nascitur, Hor. Sat. i. 3. 68.

Illis ira modum supra est, Virg. G. iv. 236.

To this usage may be referred, *ad usque*, and *ab usque*, for *usque ad—ab*.

Corpus ad usque meum, Ov. Am. i. 5. 24.

Classem Dardaniam Siculo prospexit ab usque Pachyno, Virg. Æn. vii. 289.

And also the location of the pronoun after the verb compounded with it.

Et quodcunque mihi pomum novus educat annus, libatum agricolæ ponitur ante Deo, Tib. i. 1. 14.

I præ, sequar (for præi), *Ter. Andr.* i. 1. 141.

Ter conatus ibi collo dare brachia circum, *Virg. Æn.* ii. 792.

Lucretius has such *Anastrophes* (so this figure is called) as *Ea propter* for *propterea*, and *facit are* for *arefacit*; these of course must not be imitated. And caution must be used in every anastrophe, lest the sentence should run into an ambiguity; as in Statius [*Th.* v. 363.]. “*Ipsa super nubem ratis armamenta Pelasgæ sistit agens.*” It might be understood, that Jupiter drove the *armamenta ratis* over a cloud.

There are a few, and a very few, examples of this kind in the best prose writers. *Quo de* and *qua de* are used in legal formulæ, as, *id quo de agitur, quo de quæstio est.* Hanc juxta occurs once in Nepos [iv. 44.]. *Si quos inter*, for *si inter aliquos*, *Cic. De Am.* 22. *Ripam apud Euphratis*, *Tacit. Ann.* vi. 31. *Quos adversum*, *Sall. Jug.* 101. *Inter* is sometimes put between two substantives connected by *et*; as, *Fæulas inter Aretiumque*, *Liv.* xxii. 3. The same is done by Tacitus. *Per*, in attestation or entreaty, is often disjoined by *ego te* from its accusative. “*Per ego te deos oro,*” *Liv.* xxiii. 9. See *Cort. ad Sallust. Jug.* 14 extr.

§ 42. Adverbs and conjunctions are often found out of their usual places in poetry. A few instances are here given of the most striking in this kind, the rest must be left to observation.

a. Particles which ought strictly to stand first in the sentence are placed after one or more words.

Et.—*Notus et integræ tentator Orion Dianæ*, *Hor. Od.* iii. 4. 70.

Dantur et in medio vulnera sæpe foro, *Ov. Trist.* v. 10. 44.

Etenim.—*Divinare etenim magnus mihi donat Apollo*, *Hor. Sat.* ii. 5. 60.

Nam.—*Et tu, potes nam, solve me dementiâ*, *Hor. Epod.* xvii. 47.

Namque.—*Est mihi namque domi pater*, *Virg. Ecl.* iii. 32.

Altera namque parat, *Ov. Trist.* i. 9. 47.

Nec.—Depositum nec me qui fleat ullus erit, *Ov. Tr.* iii. 3. 40.

O.—(generally put after pronouns) Tuque O, cui prima fermentem, &c., *Virg. G.* i. 12.

Vos O clarissima mundi lumina, *Id. ib.* 5.

Sed.—Doctrina sed vim promovet insitam, *Hor. Od.* iv. 4. 33.
Virg. Æn. i. 23. 357., &c.

b. On the other hand, particles that ought to succeed the inceptive word are sometimes put before it. This is most frequently done with *enim*, and that by the comic poets and Lucretius. "Enim istic captio est," *Plaut. Mostel.* v. 2. 23. "Enim præsens dolor exsuperabat," *Lucr.* vi. 1273. Cicero sometimes, in his negligent letters to Atticus, gives *enim* this undue precedence, otherwise, it is contrary to the practice of good prose writers.

c. The enclitics *que*, *ne*, *ve*, are often annexed to a word to which they do not properly belong.

Tecum—gratiæ—properentque Nymphæ (gratiæ nymphæque properent), *Hor. Od.* i. 30. 6.

Ore pedes tetigitque crura (pedes cruraque), *Hor. Od.* ii. 19. 32.

Moribus hic meliorque famâ contendat (moribus famâque melior), *Id. Od.* iii. 1. 12.

Ut cantus referatque ludos (c. ludosque), *Id. Carm. S.* 22.

O quantum est auri pereat potiusque smaragdi! (pereat potius q. e. auri smaragdique), *Tibul.* i. 1. 51.

Messalam terrâ dum sequiturque mari, *Id.* i. 3. 36.

Quis udo deproperare apio coronas curatve myrto? (quis curat apio myrtove, &c.), *Hor.* ii. 7. 25.

Non me Lucrina juverint conchilia magisque rhombus (rhombusve non magis juv.), *Hor. Ep.* ii. 50.

Uter ædilis fueritve vestrum prætor? *Id. Sat.* ii. 3. 180.

Faber incertus scamnum faceretne Priapum, *Id. Sat.* i. 8. 2.

In all these examples, except the last but one (for which *fuerit* vel is also read), observe that the enclitic immediately precedes the

word to which it ought, in point of sense, to be annexed. Nor must the enclitic be ever annexed to the former of the words which it serves to connect or separate. Thus it would be absurd to say, "Gallosque vicit Britannos;" but "Gallos vicitque Britannos" might properly be said in poetry.

d. In like manner these same enclitics which, when connecting one sentence with another, ought to be subjoined to the first word of the latter sentence,* are frequently carried on to the second, third, and even fourth word.

Labentur opes ut vulnere nostro sanguis, ut hic ventis diripiturque cinis (utque hic, &c.), *Tibul.* i. 6. 54.

Fictilia antiquis primum sibi fecit agrestis pocula, de facili composuitque luto, *Id.* i. 1. 40.

Nondum cæruleas pinus contempserat undas, effusum ventis præbueratque sinum, *Id.* i. 3. 38.

Ne capiti soles, ne noceantque nives, *Id.* i. 2. 2.

In te ego et æratas rumpam, mea vita, catenas, ferratam Danaës transiliamque domum, *Prop.* ii. 20. 11.

Flebili sponse juvenemve raptum plorat, *Hor. Od.* iv. 2. 21.

e. Some particles which usually stand second in the order of the sentence, occasionally take a lower place by the licence of poetry.

Cum plaga sit addita verò, *Lucr.* vi. 335.

Nil referret enim, *Id.* i. 680. So, ii. 1145.

Quis me autem sinet? *Virg. Æn.* iv. 540.

Tibi fabor enim, *Id. Æn.* i. 265.

Ænean credam quid enim fallacibus Austris, *Id. Æn.* v. 850.

Cicero has one or two instances of *enim* standing third in the sentence. So has Livy. But it is more usual and more elegant to give it the second place. *Autem* and *verò* are rarely found

* Unless the first word be a preposition; for the enclitic may then be annexed either to the preposition or to its subject case. It may be indifferently said, *inque Italiam*, or *in Italiamque*.

standing third in prose writers, unless the first word be a preposition.

f. Other particles are also made to change from their wonted places by the same licence.

Inultus ut flebo puer, *Hor. Ep. vi. extr.*, for "flebo ut in. p.

Porrecto jugulo historias, captivus ut, audit, *Id. Sat. i. 3. 89.*

Pennis non homini datis, *Id. Od. i. 3. 35.*

Audire et videor pios errare per lucos, for audire videor et errare, *Id. Od. iii. 4. 6.*

§ 43. In poetry we often find the natural order of words entirely confused and disarranged. This disorder, of course, cannot be reduced to any rules; it is the licence which "the imperious necessity" of metre renders indispensable. A few instances are here given, merely to direct the attention to this poetical laxity.

a. In sentences formed by the particles *seu—seu, sive—sive, et—et, nec—nec, vel—vel*, a word is often placed after the latter particle which ought to have immediately followed the former, or else have been placed at the end, or nearly the end, of the whole period.

Seu tu querelas, sive geris jocos, *Hor. Od. iii. 21. 2.* The common arrangement would have been, "seu tu querelas geris, sive jocos," or "seu tu querelas, sive jocos geris." So, too, in the other instances.

Sive per Syrtes iter æstuosas, sive *facturus* per inhospitalem Caucasum, *Id. Od. i. 22. 5.*

Et divitum mensis, et *amica* templis, *Id. Od. iii. 11. 6.*

Nec dulces amores sperne, puer, neque *tu* choreas, *Id. Od. i. 9. 15.*

Vel qui prætextas, vel qui *docuere* togatas, *Id. A. P. 288.*

b. Between the two members of a sentence formed by *ne* and *an*, another member is sometimes interposed which ought properly to stand *first*.

Divesne prisco natus ab Inacho, *nil interest, an* pauper et infima,

æa, *Hor. Od. ii. 8. 21.* So we may rightly say, "Membra daretne fugæ, dubitans, an protinus hosti instaret."

c. Again, between two parts of a sentence closely connected together, one or more words are sometimes inserted that relate to another sentence.

Pellitur, paternos in sinu ferens deos, *et uxor et vir*, sordidosque natos, *Hor. Od. ii. 18. 26.*

Omnium versatur urna, serius ocus, *sors exitura*, *Id. Od. ii. 3. 26.*

Cur non...Assyrio nardo, potamus, *uncti*, *Id. Od. ii. 11. 13.*

Tuque pedestribus dices historiis, *prælia Cæsaris Mæcenas*, *melius*, *Id. Od. ii. 12. 10.*

Fas, *pervicaces*, *est mihi*, *Thyadas*—cantare, *Id. Od. ii. 19. 9.*

Vidi—arva, *Marte*, *coli*, *populata* nostro, *Id. Od. iii. 5. 24.*

Dic et argutæ, *properet*, *Neæræ*, *Id. Od. iii. 14. 21.*

Te Liber, et *si læta aderit Venus* (*i. e. et læta Venus, si aderit*), *Id. Od. iii. 21. 21.*

Ego, quid sit ater *Adriæ*, *novi sinus*, *Id. Od. iii. 27. 19.*

Desine matrem, *tempestiva*, *sequi*, *viro*, *Id. Od. i. 23. 12.*

Et malè, *laxus*, in pede, *calceus hæret* (*i. e. et laxus calceus malè h. i. p.*), *Id. Sat. i. 3. 31.*

Penè, *macros*, *arsit*, dum *turdos* versat in igne, *Id. Sat. i. 5. 72.*

Sæpe, velut, *qui currebat*, fugiens hostem (*i. e. qui sæpe currebat, v. f. h.*), *Id. Sat. i. 3. 9.*

Hæc est, a sacris quæ, *via*, nomen habet, *Ov. Trist. iii. 1. 28.*

Qui mihi monstraret, vix fuit unus, *iter*, *Id. ib. 22.*

Vina, bonus quæ, *deinde*, *cadis*, &c. (*i. e. deinde vina quæ bonus cadis, &c.*), *Virg. Æn. i. 195.*

All these hyperbata (as they are called) would be rejected from prose. A great variety might be collected from the different Latin poets, especially Horace; but the notice of these, as well as the adaptation of the figure, we leave to the observation, judgment, and practice of the learner.

d. As a species of hyperbaton, however, we must not omit to notice the Parenthesis; which in poets is sometimes remarkably long. In Virgil, *Æn.* xii. 161., after the words "Interea reges," follows a parenthesis of seven lines and a half; and at v. 169 the sense goes on with "procedunt castris." There is one still longer in Horace, *Epist.* i. 15., where, from the middle of the second verse, "Nam mihi Baias," to the end of the twenty-first, the whole passage is parenthetical. This Baxter, with good reason, calls "immense hyperbaton." See, too, *Tibul.* ii. 5. 23. 88.

Parentheses are, for the most part, avoided in prose, or, when introduced, are very short. If longer than common, a repetition of what had been said before is usually made. This Cicero, "Quoties ego hunc Archiam vidi, judices (utar enim vestra benignitate, quoniam me in hoc novo genere dicendi tam diligenter attenditis) quoties ego hunc vidi," &c., *Pro Arch.* 8. In our own language they are awkward, and often cause obscurity. Dr. Johnson highly disapproved of them. Boswell says, that he doubts whether half a dozen of them can be found in all his voluminous writings.*

§ 44. The order of some words is just the reverse in poetry of what they take in prose. In common writing it would be said, *Roma urbs, Tiberis flumen, mihi crede, meâ sponte, &c.* But, on the other hand, we have *Urbs Roma, Hor. Od.* iii. 5. 12. C. S. 11. *Flumen Rhenum, Id A. P.* 18. *Crede mihi, Tibul.* iv. 4. 3. *Propert.* iii. 9. 31. The best prose writers always write *mihi crede*. Once indeed *crede mihi* has slipped from Cicero in one of his careless letters, *Ad Att.* viii. 22. *Crede igitur mihi, Ad Div.* x. 6. and *Crede, inquis, mihi, Ad Att.* xi. 6. do not belong to this rule. *Sponte meâ, sponte suâ, Hor. Epist.* i. 12. 17., &c.

§ 45. The remaining point to be considered in this chapter is, poetical negligence in the agreement and mutual relation of words. The first instance we shall give of this is the figure *Hypallage*; that is, the interchange of two cases dependant on the same verb. Of this there are several kinds, but all removed far beyond common use. Sometimes they make the sense appear to be the direct reverse of what is intended; and sometimes it is hard to guess

* Johnson's Life, vol. iv. p. 157. 8vo.

the reason of their introduction, unless it was considered as an actual ornament.

a. The verbs *mutare* and *permutare* take after them both an accusative and ablative case. Now in common writing the accusative is of the thing given or relinquished; the ablative of the thing taken or received in exchange. Thus *urbem mutare exilio* is, to go out of the city into banishment: *permutare amorem odio*, to lay aside love and take up hatred. But in poetry, by the figure before us, the ablative is used for the thing given up, the accusative for what is taken in exchange.

Cur valle permutem Sabinâ divitias operosiores, *Hor. Od. iii. 1. 47. i. e.* cur vallem permutem Sabinam divitiis operosioribus.

Velox amœnum sæpe Lucretilem mutat Lyceô Faunus, *Id. Od. i. 17. 1.*—leaves Lyceus and goes to Lucretilis.

Non ut—pecus Calabris ante sydus fervidum Lucana mutet pascua, *Id. Epod. i. 27.* changes the Calabrian for the Lucanian pastures, the former being the hottest.

Qui puer uvam furtivâ mutat strigili, *Hor. Sat. ii. 7. 110.*—gives away the strigil, he has stolen, for a bunch of grapes.

Num tu—pinguis Phrygiæ Mygdonias opes permutare velis crine Lycimniæ? *Id. Od. ii. 12. 23.*—Would you give a single curl of Lycimnia for the wealth of Phrygia? But, *Od. i. 29. 15.* Horace follows the common form—*Libros Panæti mutare loricis Iberis.*

b. Prohibere, again, has, in prose, an accusative case of the thing to be warded off, an ablative of that from which it is to be warded off. Poets reverse these cases.

Verecundumque Bacchum sanguineis prohibete rixis, *Hor. Od. i. 27. 4.*, for verecundo Baccho s. prohibete rixas.

c. A much more elegant and refined *hypallage* is contained in the following quotations.

Dare classibus Austros, *Virg. Æn. iii. 61.* It is more usual to say, *naves dare ventis*, as Ovid, *Vento dare vela*, *A. A. i. 51.* But it is a poetical refinement “to give the winds to the ships as if the sails were spread to receive them.”

Cum frigida mors animâ seduxerit artus, *Virg. Æn. iv. 385.*, by the same elegance.

Vina bonus quæ deinde cadis onerarat Acestes, *Id. Æn. i. 199*.
The common form is “cados onerare vino.”

Summo vestigia pulvere signent, *Id. G. iii. 171*. *Signare*, is to make a mark or impression ; it should therefore be, “pulverem signent vestigiis,” as in Ovid, “hæc nostro signabitur area curru,” *A. A. i. 39*. But far more elegant, *signare* (in the sense of *describere*, *inscribere*) *vestigia* (in) *summo pulvere*.

Seu mobilibus veris inhorruit adventus foliis, *Hor. Od. i. 23. 5*.
The common expression would be, “seu mobilia folia veris adventu inhorruerunt.” But how highly poetical to make the approach of spring (almost personified into the genius of the season) rustle tremblingly among the new-born leaves.

Non ut juvenis illigata pluribus aratra nitantur meis, *Hor. Epod. i. 25*. In the vulgar tongue, “non ut plures juvenis aratris meis illigati nitantur.” The word *nitior* implies great exertion, which is here poetically applied to the plough instead of the oxen who draw it.

d. It is a species of hypallage when an epithet is applied, not to its proper object, but to some other in the sentence.

Seu te——bearis interiore notâ Falerni, *Hor. Od. ii. 3. 8*.

The *nota* is the inscription on the cask, declaring the age, country, and quality of the wine ; and thus *nota Falerni* is sometimes put for *Falernian* simply, *Hor. Sat. i. 10. 24*. Therefore the expression should be, “*nota Falerni interioris*,” older wine, that which was brought from the farther part of the cellar.

Nec Læstrygoniâ Bacchus in amphorâ languescit mihi, *Id. Od. iii. 16. 34*. The Bacchus should have been called Læstrygonian (*i. e.* Formian), but the epithet is elegantly transferred to the vessel in which it is contained.

Premant Calenâ falce——vitem, *Id. Od. i. 31. 9*., the epithet should properly have been given to *vitem*, not to *falce*. Hence Bentley, not considering other instances of the same kind, altered Calenâ into Calenam, from conjecture. Had he remembered “Sabellis ligonibus versare glebas,” *Hor. Od. iii. 6. 38*., and “prelo domitam Caleno uvam,” *Id. Od. i. 20. 9*., he might have spared the useless alteration.

Tyrrhena regum progenies, *Hor. Od.* iii. 29. 1. That is, progenies regum Tyrrhenorum. So *Propert.* iii. 7. 1. Mæcnas eques Etrusco de sanguine regum.

Ibant obscuri solâ sub nocte per umbram, *Virg. Æn.* vi. 268. Here the epithet *obscurus* should be given either to nocte or umbram; but is with singular beauty applied to Æneas and the Sibyl. Solâ in like manner should have been soli; but as applied to the night, how aptly does it express the death-like stillness and loneliness of their road!

Totumque (Ænean) pererrat luminibus tacitis, *Virg. Æn.* iv. 364., as Heyne rightly explains it, "tacens ipsa pererrat luminibus Ænean." The epithet tacitus is applied in the same way, *Æn.* vii. 343. Tacitum obsedit limen Amatæ. So *Æn.* xii. 219. Incessu tacito progressus. And *Persius*, ii. 5. Tacitâ libabit acerrâ.

So much for hypallage. Like every other figure, it might be abused and made ridiculous when applied without discretion and taste. Suppose one to say, "cane fustem percutere;" or "stella cærulea flammantium plena cælorum;" "imponere caput coronæ;" "roseis madent raræ genæ lacrymis;" the absurdity, which an improper application of the figure would lead to, must instantly appear. But the instances given will serve to show how highly poetical its effect is in good hands. In prose hypallage has no place. A passage is produced from Cicero, *Pro Marc.* 6.—"gladium vaginâ vacuum in urbe non vidimus," where, say they, gladius vaginâ vacuus, is put for vagina gladio vacua. Now to say nothing of the absurdity of such an expression as "vaginam gladio vacuum non vidimus," the word *vacuus* gives, not only the idea of emptiness, but also of privation of any thing to which it is referred. Therefore, gladius vaginâ vacuus, is merely gladius sine vaginâ.

§ 46. The infinitive mood (either with or without an accusative case) and a noun substantive are often joined in poetry to the same verb.

Me nec fœmina jam——nec certare juvat mero, *Hor. Od.* iv. 1. 29. In prose one might say, *me fœmina juvat*, and, *me juvat certare*; but to couple them together is, perhaps, altogether the poet's liberty.

Est qui nec veteris pocula Massici nec partem solido demere de die spernit, *Id. Od. i. 1. 19.*

Canemus Augusti tropæa—Medumque flumen gentibus additum victis, minores volvere vortices, *Id. Od. ii. 9. 19.*

Mihi parva rura et spiritum Graiæ tenuem Camœnæ Parca non mendax dedit et malignum spernere vulgus, *Id. Od. ii. 16. 37.*

Vidi ego civium retorta tergo brachia libero—et arva Marte coli populata nostro, *Id. Od. iii. 5. 21.*

Ego nec tumultum nec mori per vim metuam, *Id. Od. iii. 14. 14.*

In some of these, as in the fourth and sixth, the infinitive seems to be put for a noun substantive. See § 11. of this chapter.

§ 47. Prose writers are very strict with regard to consistency and legitimate agreement in the tenses. Poets are often very lax in this respect, as in the following instances—

Sua ne delicta fateri nolle videretur nomen terræque suumque indicat, *Ov. Met. iv. 684.*

Ubi—suspecteris agmen, obscurumque trahi vento mirabere nubem, *Virg. G. iii. 59.*

Dente tenaci ancora fundabat naves et littora curvæ prætexunt puppes, *Id. Æn. vi. 4.*

Bis conatus erat casus effingere in auro his patriæ cecidere manus, *Id. ib. 32.*

Donec gratus eram tibi—Persarum vigui, *Hor. Od. iii. 9. 1.*

Sublimem medium arriperem, capite primum in terram statuerem, ut cerebro dispergat viam, *Ter. Adelph. iii. 2. 18.*

These will serve for examples. Many more will be found in the course of reading; and some, though very few, may be found in prose. But the practitioner of Latin verse should be cautious in taking like liberties. Unless judiciously introduced they have an air of barbarism, or at least of carelessness.

§ 48. Another instance of grammatical negligence in poets, is the applying of several objects to the same verb, whose meaning will not apply to them all, but only to the one which is next to it.

Ne tenues pluviae rapidive potentia solis acrior, aut Boreæ penetrabile frigus adurat, *Virg. G. i. 92*. *Adurare* may aptly enough be applied to the sun and the cold winds, but certainly not to light rains; and Martin's attempt to reconcile them is forced and far-fetched. By *adurat* is implied the general idea of injuring.

Sacra manu, victosque deos parvumque nepotem ipse trahit, *Id. Æn. ii. 320*. That Panthus *dragged* on his little grandson is perfectly natural; but the same word cannot be applied to his gods and their furniture, which he *carried* in his hand.

Disce puer virtutem ex me verumque laborem, fortunam ex aliis, *Id. Æn. xii. 435*. He might have learned virtue and useful toil from him, but surely not fortune. Understand in *disce* the idea of *par sis*.*

Sæpe velut qui currebat fugiens hostem, persæpe velut qui Junonis sacra ferret, *Hor. Sat. i. 3. 9*. That is, often *ran* as if flying from an enemy, often *stalked slowly* as if in a sacred procession.

Non veto dimitti verum cruciari fame, *Phædr. iv. 16. 31*. Here in the verb *veto*, you must understand *jubeo* before *cruciari*.†

A few negligences of this kind have slipped from the pens of the best prose writers. Cicero has "*Fortunâ florentissimâ illi, nos duriore conflictati videmur*," *Att. x. 4*. And Nepos, "*Alii naufragio, alii à servis ipsius interfectum eum, scriptum reliquerunt*," *xxiii. 8. 2*. See too *Nep. viii. 4. 1*. *Sallust. Jug. 63*. *Plin. Paneg. 70*. *Tacit. Ann. ii. 20. vi. 24. xii. 64*, &c. Nevertheless it is not an object for imitation. In poetry it may be adopted, and often with great elegance. There would be no objection to such lines as "*Fronde novâ silvas, pictis ver floribus*

* Sophocles, from whom the idea is borrowed, has expressed it differently, and perhaps with less force:—

ὦ παῖ γένοιτο πατὴρ ἐστυχίσταρος
τὰ δ' ἄλλ' ὅμοιος.—*Aj. Fl. 550*.

Virtute sis par, dispar fortunis, patri.

Attius ap. Macrob. Sat. vi. 1.

† So in the first epistle to Timothy, c. iv. v. 3., καλύπτει γὰρ αὐτὸν ἀπὸ χιρσίδαι βραμέων &c. ἐντυλλάντων.

hortos, roris et aërio tegmine inaurat humum," where in the word *inaurat* the general notion of *to adorn* is implied.

§ 49. It may be referred also to the above figure (called by grammarians *zeugma*) when the same verb governing two cases has a separate meaning for each, as,

Arcuit omnipotens, pariterque ipsosque nefasque sustulit, *Ov. Met.* ii. 506. *Sustulit ipsos*, that is, Callisto and Arcas he took up into heaven; *sustulit nefas* prevented the threatened matricide of Arcas.

Unoque duas ulciscere facto, *Id. Met.* xiv. 36. The *Ulciscere*, as applied by Circe to Scylla and to herself, has two widely different meanings, to *punish* and to *avenge*.

These are two glorious quibbles, such as Ovid loved well.

§ 50. It is a well-known practice among prose writers to place a noun substantive in the same sentence and in the same case with the relative which refers to it; as, "quam quisque novit artem in illâ se exerceat;" "gratæ fuerunt quas ad me misisti literas." There is nothing surprising, therefore, in meeting with the same custom in poetry, as "cecidere manu quas legeret herbas," *Ov. Met.* xiv. 350. But it is peculiar to poetry for the substantive to stand in the sentence before its relative, and yet be put in the same case with it.

Urbem quam statuo, vestra est, *Virg. Æn.* i. 573. In prose we should say, *urbs quam*, or *quam urbem*.

Istum quem quæris, ego sum, *Plaut. Curc.* iii. 49.

Eunuchum quem dedisti nobis quantas dedit turbas, *Ter. Eun.* iv. 3. 11.

Sometimes when the substantive is put in the same sentence and case with its relative, the adjective is not changed either in position or case.

Quis non malarum quas amor curas habet hæc inter obliviscitur? *Hor. Epod.* ii. 37.

Lastly, in oaths and entreaties, the case that should follow the preposition *per*, is put into the next sentence formed by *si quis*,

with which it is made to agree. This is particularly adopted by Virgil.

Quod te per superos et conscia numina veri, *per*, siqua est——
intemerata fides, *Virg. Æn.* ii. 141.

Per sidera juro, *per* superos, et, si qua fides tellure sub imâ est,
Id. Æn. vi. 459.

Unum hoc *per*, si qua est victis venia hostibus, oro, *Id. Æn.*
x. 903.

Turne, *per* has ego te lacrymas, *per*, si quis Amatæ tangit
honos animum, *Id. Æn.* xii. 56.

§ 51. The distributive numbers are not used by the best prose writers, except with a substantive plural. Poets, on the other hand, used them for cardinal numbers at their pleasure.

Bini, for duo.—Binæ amicæ, *Ov. R. A.* 441.—Binæ aures,
Virg. G. i. 172.

Terni, for tres.—Terni ter cyathi (*i. e.* nine), *Hor. Od.* iii.
9. 14.

Quini, for quinque.—Bis quini, *Ov. Fast.* ii. 54.

Seni, for sex.—Anni decies seni (sixty), *Ov. Fast.* iii. 163.
So, *bisseni* is often used for twelve, *Ov. Pont.* iv. 9. 4.

Septeni, for septem.—Septena volumina, *Virg. Æn.* v. 85.

Octoni, for octo.—Bis octoni anni, *Ov. Met.* v. 50.

Noveni, for novem.—Bis noveni socii, *Id. Met.* xiv. 253.

Deni, for decem.—Ter denæ naves, *Virg. Æn.* x. 213.

Duodena, for duodecim.—Duodena astra, *Virg. G.* i. 231.

Centeni, for centum.—Centenæ manus, *Virg. Æn.* x. 566.

Multiplicative numerals are also used for cardinal in the plural.

Gemini, for duo simply.—Gemina somni portæ, *Virg. Æn.* vi.
898.—*geminae acies*, *Id. Æn.* vii. 789.—*gemini scopuli*, *Id. Æn.*
i. 166.

Duplices, for duo ex ambo.—*Duplices tendens palmas*, *Id. Æn.*
i. 93.

Triplices, for tres.—Triplices deæ (the three fates), *Ov. Met.* ii. 654.

Quadruplices, for quatuor. Quadruplices stellæ, *Cic. Arat.* 98.

We see from these instances, that in this usage, the number of objects spoken of is generally fixed and definite, as the eyes, the hands, &c. We may say, therefore, Triplices Gratix, Quadruplices Horæ (the seasons); but “Quadruplices mihi sunt nati,” would be absurd and barbarous.

Ambo we sometimes find put for duo simply—

Hic locus est ubi se partes via findit in ambas.

All these instances might, and perhaps with greater propriety, have been placed under the head of Enallage.

§ 52. The pronouns ille and qui are often put in the neuter gender when they ought to agree with the following substantive. But only when that substantive is an inanimate object.

Nec sopor illud erat, *Virg. Æn.* iii. 173.

Siccæque est campus arenæ, quod modo pontus erat, *Ov. Met.* ii. 262. In prose it would be *ille* and *qui*.

§ 53. In the use of particles, poets shew great negligence and contempt of common usages. In the first place, they use some, and combinations of others peculiar to themselves.

Ast (sed, or at), *Virg. Æn.* i. 46., &c.

Ceu (sicut, quasi), *Id. Æn.* ii. 116. No prose writer but Seneca and Pliny uses this word at all.

Donec, for quamdiu. Donec eris felix, *Ov. Trist.* i. 8. 5.

Hoc, for ideo, propter hoc, propterea (Gr. *ὥστε*). Quæ quoniam certas possunt obsidere partes, hoc facile expletur laticum frugumque cupido, *Lucr.* iv. 1086. Hoc pinguem et placitam paci nutritor olivam, *Virg. G.* ii. 425. Non tuus hoc capiet venter plusquam meus, *Hor. Sat.* i. 1. 46.

Modo denique. Quem modo denique vidi, *Ov. Met.* vii. 15.

Modo non, for tantum non, *perverxi*. Modo non mentes auri pollicitus, *Ter. Phorm.* i. 2. 18.

Nec non, simply for *et*, and sometimes for *etiam*, and for *atque etiam*, occurs very often in Virgil, Ovid, and others. The best prose writers never put *nec non* in this absolute sense; and in all the examples produced on the other side, the *non* must always be connected with the following verb or noun. Thus, in "Neque tu hoc non intelligis," *Cic. Rosc.* 15. the sense is as though it were written "neque tu is est qui hoc non intelligis."

So, "Neque tamen ea non pia et probanda fuerunt," *C. Nep.* ix. 5. 2. understand as if it were "neque tamen ea fuerunt talia, quæ planè essent impia, nullo modo probanda." How absurd, therefore, and barbarous are they who think to give their prose compositions an air of 'elegant Latinity by stuffing in *neque non* at every sentence.

Olim, in the sense of *hereafter*, is perpetually found in Virgil, Ovid, and Horace. Once only has Cicero used it in that sense, in the place where, of all others, we expect slips and negligences, *Ad Att.* v. 21.

Olim, for sometimes; or indefinitely as the Greek *πολλῷ*. Audio quod veteres olim moneatis amici, *Juv.* vi. 346. Ut pueris olim dant crustula blandi doctores, *Hor. Sat.* i. 1. 25.

Postmodo, for postea, *Ov. A. A.* i. 486. iii. 593.

Quianam? for cur? *Virg. Æn.* v. 13. x. 6. An Archaism of which Virgil often introduces some into serious or dignified passages. Ennius has this word—"Heu! quianam dictis nostris sententia flexa est."

Quondam (as olim), with the meaning of the Greek *πολλῷ*. Ut quondam in stipulis, *Virg. G.* iii. And *Id. Æn.* ii. 367.

Si, for utinam (with a subjunctive), *Virg. Æn.* vi. 187. O si, in the same sense, *Id. Æn.* viii. 560. xi. 415. *Hor. Sat.* ii. 6. 8.

Super (1) for superest (as Gr. *πάρεσσι* for *παρῆσσι*). Nec spes ulla super, *Val. Flac.* viii. 271. 435. (2) for superstes, the participle *ens* being understood. O mihi sola mei super Astyanactis imago, *Virg. Æn.* iii. 489. i. e. quæ mihi sola superes. (3) for superare or sufficere. Vix oneri super ille suo, *Grat. Cyneget.* 287. (4) for insuper, præterea. Et super ipsi Dardanidæ infensi pœnas cum sanguine pœcunt, *Virg. Æn.* ii. 71. where some editions have *insuper* in the face of the best authorities.

Ubicunque, for ubique. Te gentes ubicunque loquuntur, *Ov. Am.* iii. 10. 5.

Ut, for ubi, quâ parte, *Catull.* xviii. 10.

Utcunque, for ubicunque, or quandocunque. Utcunque fecere mores dedecorant bene nata culpæ, *Hor. Od.* iv. 4. 35.

In all these there is something very different from ordinary language. But there is a much stronger difference in the instances we are about to produce of unusual succession of particles in poetry. What particle should follow another is well known and determined in prose; as, *tam—quam, sic—ita, nihil—nisi*. The poets, however, break through this established order.

Æque—cum, for æque—ac or ut. Novi æquè omnia tecum, *Ter. Phorm.* v. 8. 43. Animum adverte ut æquè mecum hæc scias, *Plaut. Asin.* ii. 266.

Alter—quàm, for alius—ac. Forma necis non altera surgit quàm, &c: *Val. Flac.* vi. 419. Nunquam mihi cura tot annis altera quàm duras sulcis mollire novales, *Claud. Cons. Mal. Theod.* 175.

Citra—quàm, for minus—quàm. Culta citra quàm debuit, *Ov. Pont.* i. 7. 55.

Ita—quàm, for ita ut or tam—quàm. Non ita Carpathiæ variant aquilonibus undæ quàm facile irati verbo mutantur amores, *Prop.* ii. 5 11.

Licet—modo, for licet—tamen. Ista senes licet accusent convivia duri, nos modo propositum, vita, teramus iter, *Id.* ii. 23. 81.

Minus—ac, or atque, for quàm, *Virg. Æn.* iii. 561. *Hor. Sat.* ii. 7. 96.

Modo—nunc, for modo—modo, or nunc—nunc. Nam modo siccus erat gelidis aquilonibus annus, nunc ager assiduâ luxuriabat aquâ, *Ov. Fast.* iv. 644. *Met.* xiii. 922.

Ne—ne, for ne—an. Quid refert clamne palamne roget, *Tib.* iv. 5. 20. Monstrumne Deusne ille sit, ignorans, *Ov. Met.* xiii. 912.

Nec—aut, for nec—nec. Nec tantos mente furores concipit aut graviora timet, *Virg. Æn.* iv. 502.

Pariter—quam, for pariter—ac. Corpus profundo immissum pariter quam præda exquiritur ipsa, *Manil.* v. 393.

Pariter—pariter, for simul atque—statim. Hæno pariter vidit, pariter Calydonius heros optavit, *Ov. Met.* viii. 324. *Id. Met.* xi. 305. 442.

Quam magis—tam magis, for quo (quanto) magis, eo (tanto) magis, *Virg. Æn.* vii. 787. *Plaut. Bacch.* v. 1. 5. Sometimes *tam*, in the latter part of the sentence, is omitted, *Virg. G.* iii. 309.

Contrarius—quàm, for ac. Contraria passus quàm Rhodano stimulatus Aras, *Claud. Eutr.* ii. 265.

Quamvis—at, for tamen, *Virg. G.* iv. 206.

Sic—quàm, for ut. Non sic exoubla nec circumstantia pila, quàm tutatur amor, *Claud. Cons.* iv. *Honor.* 4.

Sive—ve, seu—vè, seu—aut, for sive—sive, aut—aut, &c. These are variously combined by the poets. Sive sacre pavi, sedive sub arbore sacra—seu nemus intravi vetitum, nostrisve fugate sunt oculis nymphæ, &c. *Ov. Fast.* iv. 749. Seu turbidus imber proluit aut annis solvit sublapsa vetustas, *Virg. Æn.* xii. 684. Seu—sive, or sive—seu indiscriminately, See *Hor. Od.* i. 4. 12. *Ov. Trist.* iii. 5. 27. iii. 6. 17.

Super—quàm, for supra—quàm. Pœnas dedit usque, superque quàm satis est, *Hor. Sat.* i. 2. 65.

Velut, veluti, ac velut—hand secus, for velut—sic, *Virg. Æn.* ii. 379. 382. iv. 441. 447. *Claud. Gigant.* 49., &c.

BOOK III.

ON POETICAL ELEGANCE AND ORNAMENT.

THIS Book is composed of two Chapters; the first treating upon Poetical Elegance; the second upon Poetical Ornament. Ornament may add to elegance, but does not constitute it. Elegance consists in a certain aptitude and propriety of diction, suited to the kind and strain of poetry employed; and, in consequence, prescribing the nature and degree of decoration that may be introduced. Something of the same kind is observable in prose; but the lines of distinction are much more strongly marked in poetry.

CHAP. I.—On Poetical Elegance.

§ 1. THE first thing that must be noticed by every reader or writer of poetry is, that it has a language and a character of its own, totally independent of its metrical form. It is raised so much above the common tenor of language, that the ancients called it the speech of the Gods. Twist and distort a truly poetic passage into any shape, arrange it in any form, and you will still retain the *disjecta membra poetæ*. On the other hand, not the strictest attention to the rules of prosody could give a prosaic fragment a tinge of poetic hue.* In order, therefore, to produce good compositions in Latin verse, it is necessary to analyze minutely the modes of arrangement, construction, and decoration, employed

* "Grandis et ornata vox est poetarum; in eâ cum licentiam statue majorem esse quam in nobis (oratoribus) faciendorum jungendorumque verborum, tum etiam nonnullorum voluptati vocibus magis quàm rebus inserviunt," Cic. Or. 20.

Neque enim concludere verum
Dixeris esse satis; neque si quis scribat, uti nos,
Sermoni propiora, putes hunc esse poetam.
Ingenium cui sit, cui mens divinior atque os
Magna sonaturum des nominis hujus honorem.—Hor. Sat. l. 4. 40.

by the best Roman poets. We will take, as an illustration of what is meant, the following Fable of Phædrus, *L. iv. f. 1.*

Mustela, cùm annis et senectâ debilis
Mures veloces non valeret adsequi
Involvit se farinâ, et obscuro loco
Abjecit negligenter. Mus escam putans
Adsiluit, et compressus occubuit neci,
Alter similiter periit ; deinde tertius.
Aliquot secutis, venit et retorridus,
Qui sæpe laqueos et muscipula effugerat,
Proculque insidias cernens hostis callidi,
Sic valeas, inquit, ut farina es, quæ jaces.

Now let us strip this piece of its poetic dress, and exhibit it in naked prose.

Mustela senectute confecta, cum mures assequi amplius jam non posset, volutatum in farina corpus obscuro in loco negligenter abjecit. Advolat mus, farinam putans, sed oppressus a mustelâ amittit vitam. Alter similiter, et tertius perit. Aliquot subsecutis, accessit etiam senex veterator, multarum rerum usu periculisque quæ effugerat exercitus ; qui cùm intelligeret procul insidias, Quæ ibi jaces, inquit, sic valeas, ut farina es.

Comparing together these two modes of relating the same thing, we shall easily perceive how far even the simplicity of Phædrus recedes from common language. First, remark that the conjunction *cum* is irregularly placed ; the sentence ought to run, “ mustela annis et sen. deb. cum,” &c. *Senecta* is a word purely poetical. *Velox* is not often found in prose, though *velocitas* and *velociter* are so frequently : besides, the epithet would not be so affixed except in poetry. *Valere*, for *posse*, with an infinitive is peculiar to the poets ; even the impure writers of the lower ages rarely use it. *Involvere se farinâ*, for *volvere se in farinâ* is an evident refinement. *Esca*, for *cibus*, and *adsilire* are very unusual in common diction. *Neci occumbere*, a poetical expression ; *morte occumbere* occurs once in Cicero, *Tusc. i. 42.* *Comprimere*, for *opprimere*, *i. e.* *capere*, *comprehendere*, is poetical. *Et*, for *etiam* is unusual. *Retorridus*, an exquisite word ; it properly means, wrinkled by excessive heat ; hence wrinkled by any other cause, by age, care, thought, &c. and means a crafty old adept, which Horace

expresses by *recoctus*, *Sat. ii. 5. 55.* *Laquei et muscipula*, by the figure *ἰνὰ διὰ δύοῖν*, for *laquei muscipulorum*, or it may be simply for *muscipula*; again, *muscipulum*, neuter, is not so usual as *muscipula*, feminine; and farther, a prose writer would have said, *pericula* generally, without noticing the *muscipula* and *laquei*. *Cernere* is for the more explicit *discernere*, or *distinguere*. *Hostis callidus*, ingeniously avoiding the repetition of *mustela*.

§ 2. Hence we see, that even in the simplest and plainest poetical writing, where the author aims at no elevation of style or splendor of decoration, how much there is which strongly distinguishes it from mere prose. It is by scrutinizing and dissecting passages in this manner that the student will acquire a stock of poetical language that will render versification comparatively easy; he will learn how to combine and dispose words so as to produce the effect he cannot but observe in his models; and it is principally to this point that the teacher should direct his instructions. The mechanical construction of an elegiac couplet (usually the first thing attempted) requires little beyond an effort of memory; and slight practice in *scanning* and *proving*, as it is called (that is, in the application of the rules of prosody), soon renders it easy and familiar. But to investigate the nature of Latin poetry, as distinguished from prose, requires the exercise of observation, taste, and judgment, on the part of the scholar, and much attention and discernment on the part of the instructor. But time and labour would be saved by it in the end. Too much of both is usually taken up in the arrangement of nonsense verses, or the composition of others but one degree removed from them. Boys are set to work before they have materials. Their scanty stock of poetic language is, for the most part, due to the *Gradus ad Parnassum*, whose hackneyed epithets and phrases are repeated usque ad fastidium, by every tiro that has mastered his prosody. Instead of being driven to lean on this rotten staff, they should be early accustomed to depend upon their own application of classical writers to the purposes of poetical composition. They should be made to observe the leading distinctions of poetry in the books they are reading. Of these it may be useful to point out a few of the most remarkable; some of which will be farther illustrated in another place.

α. In poetry the order of words is often confused or inverted;

they are not arranged by any rule of *government*; particles are not confined to the places assigned them in prose. Parts of speech are interchanged; the substantive is used for the adjective, the singular number for the plural, the passive voice for the active, the active for the passive or middle, and so on, as was explained at full in the last book.

b. Foreign constructions, especially Græcisms, abound in poetry. Old words are recalled to service, new ones are invented. Uncommon expressions and combinations mark its aversion to vulgar usage.

c. It accumulates epithets, in which prose is very sparing.

d. It delights in expressing the names of men, places, and things, by ingenious and ornamental tropes and synonymes. Achilles becomes *Pelei gnatus*; Jupiter, *divom pater atque hominum rex*; Pindar, *Dirceus cygnus*; fish, *humida gens ponti*; sunbeams, *lucida tela diei*; woods, *frondiferæ domi avium*; Parnassus, *Plerium jugum*; the Egyptians, *gens fortunata Canopi*; three years will be called *tres messes*, or *tertiâ falce decubuit Ceres*; or *tertia ducitur æstas*. How cold and trivial would such expressions be in prose. What should we think of an historian or essayist who would call, for instance, spectres, "the ghastly people of the realm of dream," or a butterfly, "the insect queen of eastern spring," or flowers, "the painted populace that live in fields, and lead ambrosial lives?" This is one of the most eminent characteristics of poetry.

e. It elevates common matters, and dwells upon incidents and circumstances which prose would pass over almost unnoticed. Thus when a prose narrator would say, It was night, the poet says, "*Nox erat et cœlo fulgebat luna serenâ inter minora sidera*;" or, "*Nox erat et bifores intrabat luna fenestras*;" or, "*Jamque quiescebant voces hominumque canumque*."

f. Where prose is general, poetry is particular; where prose puts the *gens*, poetry introduces the *species*. Thus, for the sea generally, the poet uses *Adria*, *Tyrrhenum*, *Ægeum*, *Myrtæum*, *mare*; for any tree, *ulmus*, *populus*, *ornus*, *quercus*; for a mountain, *Athos* or *Rhodope*, or "the Acroceraunian mountains of ill name." This is a great beauty, and should be particularly noticed.

g. In tropes and figures, it is dating and luxuriant: *Neptunus* is put for the sea; *seges ferrea*, for the lifted spears of an army; when it rains, "*multo descendit Jupiter imbrem*;" when it thunders, "*porta tonat cœli*."

§ 3. We have shewn how the simplest poetical composition has a character totally different from prose. In examining more finished poems, not only will this difference be more strongly apparent, but also the causes whence it arises. In such polished performances as the Odes of Horace, and the Eclogues and Georgics of Virgil, there is scarcely a word, certainly not a line, from which a lesson in the art of poetry may not be deduced. We will take, as an instance of this, the beautiful passage in *Georg.* ii. 458. containing the praises of a country life. The observations here made are not intended for the information of the finished scholar, but merely to instruct beginners in the use they should make of the Latin poets as models of composition, and in the method by which they might analyze their excellencies.

458. O fortunatos nimium, sua si bona norint, Agricolas!

There is more force in the exclamation than there would be in the mere assertion "*fortunati sunt agricolæ*:" It rouses the attention, and gives strength to the thought. The following words, "*sua si bona norint*," contain an obvious idea neatly and concisely expressed. In the *Culex* of Virgil the eulogy of a country life begins in a similar strain:—

O bona pastoris, si quis non pauperis usum
Mente prius doctâ fastidiat.

460. — quibus ipsa procul discordibus armis
Fundit humo facilem victum justissima tellus.

These lines are introduced for the sake of connecting the episode with the preceding subject. They contain an elegant periphrasis of the fact that farmers are supported by the fertility of the earth. *Tellus* is more poetical than *terra*; and here amounts almost to a personification.

Ipsa: others receive their food from the hands of those who supply the markets; country people alone directly from the earth itself.

Justissima. The seed is *lent*, as it were, to the earth, who returns it with interest, according to the strictest principles of justice: so Horace calls his farm *non mendax*; and others have attributed *fidelity* to fertile land.

Fundit: a metaphor taken from the pouring out of water, aptly expressing the abundance of the increase. The same image occurs, *Ecl.* iv.

Ipsa tibi blandos fundent cunabula flores.

Substitute *præbet* or *donat*, the sense remains the same, but how much is lost to the richness of the thought, and to the image of abundance.

Humo: as it were from her bosom; *humus* differs from *terra*, and means cultivated land, still keeping up the idea of plenty.

Facilem, opposed to the care and anxiety for the procuring of food endured by the inmates of the city. The residents of the country, on the contrary, have their food at hand, ready prepared for them. The word *facilis* has great beauty. Seneca the tragedian has "*Cibos faciles*." Seneca the philosopher, too, says, "*Sapiens facilis fuit victu*," has no difficulty in procuring such food as he requires.

Discordibus armis. *Armis* more refined than *bello*; *discordibus*, applied to the arms, instead of the contentious men who bore them.

462. Si non ingentem foribus domus alta superbis
 Manè salutantum totis vomit ædibus undam:
 Nec varios inhiant pulchra testudine postes,
 Illusasque auro vestes, Ephyreïaque æra;
 Alba neque Assyrio fucatur lana veneno
 Nec casiâ liquidi corrumpitur usus olivi.

With what taste and judgment has the poet selected the most striking objects by which the riches and state of the great might be most aptly figured out. How is the general idea "although countrymen have not the pomp of the opulent, yet," &c. expanded and adorned by the enumeration of individual circumstances. The majestic doors thronged by dependants eager to pay their early respects to their patron; the pillars overlaid with carved ivory; the purple and gold-embroidered robes; the foreign perfumes; the vessels of Corinthian brass, more precious than

gold; all combine to give an exalted idea of wealth and splendor only to grace the triumph of a simple country life.

Superbis: not merely like *Tibur superbum* in the *Æneid*, which merely means placed on an eminence, but expressive of the haughty grandeur of the master. So Horace, *Epod.* ii.

Forumque vitat et superba civium
Potentiorum limina.

Manè salutantum: the first duty of Roman clients. Those that would be most obsequious did not wait for day-break, as in *Juv. Sat.* iii. 127.—“*Si curet nocte togatus currere.*”

Undam: expressive of the number of retainers dependant on the great man. Juvenal uses the same word, in the same sense, *Sat.* iii. 243.

Nobis properantibus obstat
Unda prior—

The idea is enhanced by *ingentem* and *vomit*, the latter particularly adapted to the metaphor of a flood contained in *undam*, and more forcible than if Virgil had merely said *effundit*.

Totis: every part of the house crowded with clients.

Inhiant: gape with cupidity and admiration—a poetical word, signifying desire mixed with wonder. “*Tuam hæreditatem inhiant,*” says Plautus.

Varios: poetically put for *distinctos*, *variegatos*.

Illusæque auro: put “*ornatosque auro,*” or “*distinctosque auro,*” the sense will be the same, and so will the rhythm. But how much of the beauty will be lost; “*embroidery mocking nature.*” Nemesianus has the same thought—“*Chlamys aurato multum subtemine lusa.*”

Æra: more poetical than *vasa*, the substance for the thing composed.

Ephyreia, Corinthian; but the more unusual term is skilfully introduced. The passion of the Romans for Corinthian brass is well known.

Lana, like *æra*, elegantly put for what is composed of it; *alba*, the simple natural hue.

Fucatur, for the common *coloratur*, *inficitur*, *tingitur*.

Veneno, in an uncommon sense. It is sometimes taken for a medicine, sometimes for an ointment, and here for a dye. But it is generally used in a bad sense.

Assyrio. Poets often give gentile adjectives as epithets, and often with great force, expressing the country where a thing abounds, though the very substance considered might not have been immediately brought thence. Dyes were produced in many places beside Assyria; but that coast was famous for its dyes. The whole line declares that country people wear no purple. In many parts of Italy, says Juvenal, even on holydays,

Sufficiunt tunicæ summis Ædilibus albæ.

Corrupitur: a strong expressive word; as though the native juice of the Sabine berry were contaminated by the odours mixed with it.

Usus olivi: an uncommon phrase, as in Horace,

Nec purpurarum sidere clarior

Delenit usus.

Od. iii. 1. 42.

It will be well to compare this passage with others on the same subject, and observe the different modes in which a thing may be treated. Take first the passage of Lucretius (ii. 25.), to which Virgil probably owed the idea of his own

Si non aurea sunt juvenum simulacra per aedes
Lampadas igniferas manibus retinentia dextris
Lumina nocturnis epulis ut suppeditentur;
Nec domus argento fulget auroque renidet.

The last line is a feeble one. In the three others, the description of the golden statues set for chandeliers is vivid and striking. But he dwells too much upon it. When the object is to represent a topic by a succession of images, conciseness should be studied; one idea should not occupy a disproportionate share of importance. Now take the more copious though less forcible passage from Virgil's *Culex*.

Si non Assyrio fuerint his lauta colore
Attalidis opibus data vellera; si nitor auri
Sub laqueare domus animum non tangit avarum
Picturaeque decus, lapidum nec fulgor in ullâ
Cognitus utilitate manet, nec pocula gratum
Alconis referunt Boëtique toreuma; nec Indi
Conchea bacca maris pretio est.

The scope of this passage is the same as that from the *Georgic*;

the first line contains an idea entirely the same. But there is a variety of expression and figure that makes them widely different. And it is by the comparison of poets where they treat upon the same subjects, that a copiousness of language and imagery, and a consequent facility of composition is best attained.

468. At *secura quies, et neascia fallere vita,*
Dives opum variarum; at latis otia fundis,
Speluncæ, vivique lacus; at frigida Tempe,
Mugitusque boum, mollesque sub arbore somni
Non absunt.

What a train of soft and pleasing images! what a contrast between the rural tranquillity depicted here, and the turbulence of state in the last description! The brevity with which such striking objects are expressed is wonderful; every word is a thought, every epithet bright with meaning. Virgil here seems to have had a design of emulating Lucretius; a design which often appears; for these lines follow the quotation made above from that poet.

At tamen inter se prostrati in graminæ molli
Propter aquæ rivum, sub ramis arboris altæ
Non magnis opibus jucundè corpora curant.
Præsertim cùm tempestas arridet, et anni
Tempora conspergunt viridantes floribus herbas.

In the *Culex* of our author too we have,

At pectore puro
Sæpe super tenero prosternit graminæ corpus.

These are both admirable specimens. Nor must we omit one from Claudian that may challenge competition with them all.

Tibi quærit inanes
Luxuries nocitura cibos. Mihi donat inemptas
Terra dapes. Rapiunt Tyrios tibi velleræ succos
Et picturato satiantur murice vestes
Hic radiant flores, et prati viva voluptas
Ingenio variata suo; fulgentibus illis
Surgunt præta toris; hic mollis panditur herba
Sollicitum curis non abruptura soporem.
Turba salutantum lates tibi perstrepat ædes;
Hic avium cantus, labentis murmuræ rivi, &c.

The circumstances introduced are very similar to those in Virgil, and it may be a good exercise for the student to point out in what respects the one poet surpasses the other in his mode of introducing and exhibiting the same thought. But to return to Virgil:—

Secura quies, i. e. quies sine curâ; undisturbed by fear of dangers. In the *Culex* these dangers are mentioned.

Non tristia bella

Nec funesta timet validæ certamina classis.

Nescia fallere vita: every word is forcible; a whole life passed free, not only from the commission but even from the knowledge of fraud.

Latis, a widely extended prospect; contrasted with the confined views of the town, blocked up by walls and houses, where the breath of heaven can scarcely enter.

Speluncæ, cool grots, not a sultry street.

Vivi, produced by a native spring; not conveyed by pipes, or through a foul canal. *Sepes viva* is mentioned in the Eclogues; *cespes vivus*, in Horace: *aqua viva*, in Varro means, as here, a natural fountain; Livy, too, speaks of *vivum flumen*.

Tempe, introduced, *par excellence*, as the most beautiful of vales; thus representing the kind of beauty found in the country by a single striking instance. *Frigida*, cool from its shady awning and the streams by which it is watered; like the groves described by Horace,

amœnæ

Quos et aquæ subeunt et auræ.

Mugitusque boum. What a simple and pleasing circumstance; and one that seems to strike the feelings of every lover of the country. Horace refers to it—

Aut in reductâ valle mugientium
Prospectat errantes greges.

Our own Goldsmith has introduced it among the sounds that “came mingled from below,” with an additional charm.

The sober herd that lowed to meet their young.

Molles somni, the plural, more poetic and forcible than the

singular; *molles*, "the slumbers light" and tranquil. This is prettily touched upon in the Eclogues—

"Muscosi fontes et somno mollior herba."

Here we must not forget Horace, who, in one of the best of those indifferent poems, his Epodes, has these agreeable lines—

Labuntur altis interim ripis aquæ;
Queruntur in sylvis aves
Fontesque lymphis obstrepunt manantibus
Somnos quod invitent leves.

Non absunt: happily expressed; to the rich and great who want these delights something is always wanting to enjoyment: the countryman possesses and enjoys them.

472. ——— illic saltus ac lustra ferarum,
Et patiens operum exiguoque assueta juventas,
Sacra Deum, sanctique patres; extrema per illos
Justitia excedens terris vestigia fecit.

Saltus, the glades on which the forest beasts sport or feed; *lustra*, the thickets in which they dwell. In the *Æneid* we find, "deserta ferarum lustra."

Exiguoque assueta. So Tibullus, but less poetically, "contentum vivere parvo."

Sacra Deum, &c. How much is expressed in a few words! Piety to the Gods, and reverence to the aged, are virtues more likely to flourish among simple-minded rustics than amid the selfish and sordid pursuits of citizens. How beautiful is the concluding climax!—Justice left her footsteps among them when corruption had effaced them in every other part of the world. Juvenal has some good lines on this subject, *Sat.* vi. 1.

Credo pudicitiam Saturno rege moratam
In terris, visamque diu, cum frigida parvos
Præberet spelunca domos ignemque laremque
Et specus et dominos communi clauderet umbra, &c.

One passage more may be added, both for its own merit and as an exception to the usual tenor of what their author has left us. His name is not inserted in our list of Latin poets, and it would be rather a gain than a loss if the abandoned productions of Petronius Arbiter were blotted from the annals of literature.

Ergo tanta lues cæli quoque numina vidit
 Consensitque fugæ cæli timor. Ecce per orbem
 Mitis turba Deum terras exosa furentes
 Deserit, atque hominum damnatum avertitur agmen.
 Pax prima ante alias, niveos pulsata lacertos,
 Abscondit galeâ victum caput, atque relictâ
 Orbe fugax, Ditis petit implacabile regnum.
 Huic comes it sincera Fides, et crine soluto
 Justitia et lacerâ mœrens Concordia pallâ.

A work such as the *Elogues* or *Georgics*, the *Heroides* of Ovid, or selections from the *Tristia* or *Fasti*, and more especially the *Odes* of Horace, thus illustrated by a teacher of taste and reading, would not only be of infinite service to his pupils in the arts of composition, but would also tend greatly to improve their judgment, their perception of beauties in all kinds of literature, and their general habits of attention.

§ 4. We now proceed to the consideration of the privileges of language upon which many elegancies of poetry depend.

a. The use of obsolete words and archaisms is all but forbidden to the prose writer. In poetry it is very allowable: but two things are to be guarded against in its adoption. First, that the words be not obscure through age and disuse: such words as *obuo*, for *obueo* (*sum, habeo*), *indipisco*, for *invenio*, *fuat*, for *est*, *fuere*, for *esset*, *imitari*, for *imitari*, *intellare*, &c. may be safely introduced; they are to be met with in writers of the most polished period: but such as *ascit*, for *erit* or *fuerit*, *tope*, for *citâ*, *oante*, for *oantate*, are out of date; they are found in none but antiquated works. Secondly, special respect must be had to the kind of composition employed. Epic, Didactic, and Lyric poetry of the graver sort often receive considerable dignity from the occasional introduction of an archaism; but how absurd would it be to clothe a light sonnet, a love ditty, or a sparrow's elegy, "in aged accents and untimely words."*

* "Words borrowed of antiquity do lend a kind of majesty to style, and are not without their delight sometimes. For they have the authority of yeares, and out of their intermission do lend a kind of grace, like newnesse. But the eldest of the present, and the newest of the past language is the best."—*Jonson's Discoveries*.

b. The coining of new words is utterly forbidden to the *Musa pedestris*. The poets indulge themselves in it, but sparingly. The ἀναιδέα ἱερήματα in the best poets are few; in Horace more than any other. Some are invented by later writers, and when grounded on safe analogies are not very objectionable. Such words as *dulciloquus*, *mellifluus*, *lacticolor*, *septicollis*, though not to be met with in productions of the Augustan age, are compounded in a form so consistent with the genius of the language, that they may be fairly adopted. In lighter poems especially, their introduction is defensible. It shews ingenuity certainly in recent versifiers to compound words by analogy; as *ferripotens* follows the form of the classical *armipotens*, *conchaſtin* [In. Secundus] of *oppidatim*; *cycnigenus* [Taubmannus] of *omnigenus*; but such writers are no authority for these words, and the licence of invention must not be allowed. The Latin language would be in danger of suffering what Spenser foreboded of the English, that it would become "a gallimaufry or hodge-podge of all other speeches."

c. Grecism is a fault in prose writings; and from their frequent introduction of Greek forms of speech, Sallust, Tacitus, Quintilian, and others are considered bad models of style. In the last book the Greek forms of construction were discussed at length. It remains to mention certain words which are used by the poets in a sense purely Greek.

Alter, for dissimilis, mutatus (Gr. ὕμῃος) Altera sors, *Hor. Od.* ii. 10. 14. Quoties te in speculo videris alterum, *Id. Od.* iv. 10. 6. So in Greek, ὁ φίλος ἕτερος τῷ κάλλει, a friend is different from a flatterer. In prose, on the contrary, *alter* implies similitude. Alter urbis conditor, Camillus, i. e. another Romulus, *Liv.* v. 49. Amilcar, Mars alter, *Id.* xxi. 10.

Amo, for soleo. Aurum perrumpere amat saxa, *Hor. Od.* iii. 16. 9. *Epod.* viii. 15. So *Matth.* vi. 5. φίλοι καὶ προσήκοι. The use of *amo* in this sense is not uncommon in prose writers of the lower ages. See *Tacit. Ann.* iv. 9. 3. *Ammian.* xvi. 12. See *Cort. ad Sal. Jug.* 34.

Audio, for celebror, dicor, vocor (Gr. ἀκούω). Tu rectè vivis si curas esse quod audis, *Hor. Ep.* i. 16. 17. Rexque paterque audisti coram, *Id. Ep.* i. 7. 38. Subtilis veterum iudex et

callidus audis, *Id. Sat.* ii. 7. 101. So Theocr. xvi. 30. ὅφ' ἰσθλὸς ἀκούσης, that you may be celebrated for your goodness. *Benè audere* and *malè audire* are Græcisms (εὖ ἀκούειν, κακῶς ἀκούειν), but so common as to require no notice.

Bonus, for magnus, multus, especially in the phrase, *bona pars*. *Pars bona montis ea est*, *Ov. Fast.* v. 150. *Bona pars hominum*, *Hor. Sat.* i. 1. 61. This is an usual form with Ennius. Cicero once has "*bona pars dici*," *De Orat.* ii. 14. So Lucian, καλὴν δίκην διδόναι, *Timon.* p. 94.

Dare, for dicere, narrare (διδόναι), especially *da* for *dic*, as in Greek, δός.* *Iste deus qui sit, da, Tityre, nobis*, *Virg. Ecl.* i. 19. *Da, si grave non est*, *Hor. Sat.* ii. 8. 4. *Thessalici da bella ducis*, *V. Flacc.* v. 218. *Quoque modo repares quæ periere, dabit*, *Ov. Fast.* iii. 10. *Quod res dedit ac docuit nos*, *Lucr.* iii. 356. *Qualemque dabat* (*i. e.* narrabat) *te fama videmus*, *V. Flacc.* v. 507. *Datur* also is used for *dicitur*. *Asopos genuisse datur*, *Stat. Th.* vii. 315. *Illic posuisse cruentam-ægida—datur*, *Claud. R. P.* 336. See, too, *Ov. Fast.* vi. 434. We find *da* for *dic* once in Cicero, *Acad.* i. 3. and once *dabis* for *docebis*, *Att.* xii. 5.

Dare is also used for *facere*, *efficere*. *Pol, haud paternum istud dedisti*, *i. e.* you have not done that like your father, *Ter. Ad.* iii. 4. 4. *Sonum dare*, *Virg. G.* iii. 83. *Ruinam dare*, *Id. Æn.* xii. 453. *Stragem dare*, *Id. G.* iii. 247. 556.

Debere (ὀφλισκάνειν), elegantly said of any thing to which we are exposed or have reason to fear; a dative case being used of the object of danger. *Nisi ventis debes ludibrium*, *Hor. Od.* i. 14, 15. (εἰ μὴ ὀφλισκάνεις γίλωτα παρὰ τῶν ἀνέμων), "unless you wish to become the sport of the winds." *Debemur morti nos nostraque*, *Hor. A. P.* 63.

Est, for licet, has been before noticed.

* Cedo is used by the comic poets in the same sense. *Reduc uxorem, aut quamobrem non opus sit, cedo*, *Ter. Hec.* iv. 4. 32. See *Id. Andr.* iv. 5. 24. *Accipe* and *accipite*, in like manner, are frequently used in Virgil for *audi* and *audite*, *Æn.* i. 676. ii. 65. iii. 250. v. 304., &c. But this is not unusual with prose writers. See *Cic. Cat.* 39. *Ad Div.* iii. 7. *Verr.* iii. 71.

Fallere, answering to the Greek *λανθάνειν*, has several elegant significations. 1st. it is put for latere, ignorari, either by itself or with an accusative case. Nec vixit malè qui natus moriensque fefellit, *Hor. Ep. i. 17. 10. i. e.* has lived in obscurity without attracting notice; the apothegm of Epicurus, *λάθῃ βιώσας*. Fallentis semita vitæ, *Hor. Ep. i. 18. 103.* in the same sense. Spartacum si qua potuit vagantem fallere testa, *Id. Od. iii. 14. 20.*—escape the scrutiny of the vagabond Spartacus. Puræ rivus aquæ—fulgentem imperio fertilis Africæ fallit sorte beatior, *Id. Od. iii. 16. 32.* eludes, is unknown to the proconsul of the rich province of Africa. Bentley and Gesner read fulgente; the sense is then perhaps still more elegant, but fallit must be taken absolutely as in the first instance. Nec me adeo fallit, *Virg. Æn. iv. 96.* So in the Greek, *τὲς δ' ἴλασ' ἐισελθόν*, *Hom. Il. ω.* he went in unobserved by them. Tacitus is of all prose writers most free in this use of fallere—"Quæ commutatio neque Neronem fefellit," *Ann. xiii. 13.* and elsewhere. Some instances may be found also in Livy, Curtius, and Vel. Paterculus, but not enough to authorize imitation. Another sense of fallere in poetry is, *to beguile, to cause forgetfulness.* Studium (ludendi) molliter fallens austerum laborem, *Hor. Sat. ii. 2. 12.* Gravem luctu fallente laborem, *Stat. Th. xii. 230.* Tardas fallimus moras, *Ov. Her. 19. 38.* Fallebat curas ægraque corda labor, *Id. Tr. iii. 2. 16.* So *ἐπέλησιν ἅπαντας ἐσθλῶν ἢ δὲ κακῶν*, *Hom. Od. γ.*

Furare, for cupere cum furore (*μαργῆν*). Ecce furit te reperire atrox Tydides, *Hor. Od. i. 15. 27.* Thus Euripides, *Phæniss. 1262.* *μαργῶντ' ἐπ' ἀλλήλοισιν ἵναί δόρυ.*

Jaculari, with an accusative, as the Greek *βάλλειν*. 1. for petere. Ego te ferro nondum jaculabor acuto, *Ov. Ibis. 49.* Quid brevi fortes jaculamur ævo multa, *Hor. Od. ii. 16. 17.* 2ndly, for ferire. Rubente dexterâ sacras jaculatus arces, *Hor. Od. i. 2. 2.* Jaculari cervos, *Id. Od. iii. 12. 11.* Lucos jaculatur et arces, *Ov. Am. iii. 3. 35.* In common parlance *jaculari* is, *longè projicere.*

Indignari, with an accusative, for indignè ferre, recusare, as the Greek *ἀπαξίζειν*. Pontem indignatus Araxes, *Virg. Æn. viii. 728.* Oceanus Phrygius priùs indignatus Iulos, *Val. Flacc.*

- i. 9. Jamne preces fessus non indignaris amicas, *Stat. Sylv.*
 ii. 1. 16. Corda indignantia longam pacem, *Id. Th.* iii. 599.
 So Plutarch ἀπαξίειν τῇ καίῳ.

Parcere, for abstinere, mittere (φειδωδαι): 1st, with a dative of the thing abstained from. Hibernis parcebant flatibus Euri, *Virg. G.* ii. 889. Parce metu, *Id. Æn.* i. 257. Malè ominatis parcite verbis; *Hor. Od.* iii. 14. 11. So φειδωδαι τῷ ἀμύγῳ τὸ ἄλογον abstain from too much loquacity. 2nd, with an infinitive. Parcis deripere horreo amphoram; *Hor. Od.* iii. 28. 7. At nisi mutatum parcis defundere vintum, *Id. Sat.* ii. 2. 58. In a similar way; φειδωδαι τὸ διδάσκαι, abstain from learning.

Ponere, for facere (τίθειναι), principally for, to paint or to carve. Hic saxo, liquidis ille coloribus solers nunc hominem ponere nunc deum, *Hor. Od.* iv. 8. 8. Si Venerem Cous nunquam posuisset Apelles, *Qv. A. A.* iii. 401. Vane quid affectas faciem mihi ponere pictor; *Auson. Epigr.* xi. 1. Hence used metaphorically for to represent, to describe. Nec ponere lucum artifices, nec rus saturum laudare, *Pers.* i. 70. Doctas posuisse figuras laudatur, *Id.* i. 86. Pone Tigellinum, i. e. describe or expose Tigel. *Juv.* i. 155. Quia totum ponere neciet, *Hor. A. P.* 34. So we find τίθειναι used perpetually in Homer for, to make, *Il. A.* μὲν Ἀχαιοὺς ἄλγ' ἱθύνε. And Isocrates, τίθηναι σοσιόζην αὐτὸς.

Quanti and tanti, for quot and tot, following the Greek confusion of πῶς, and πόσος with τοσῶτοι. Quantæ conscindunt hominem cuppedinis acres sollicitum curæ, quantique perinde timores? *Lucr.* v. 46. Tibi curarum millia quanta dabit! *Prop.* i. 5. 10. Tam multa illa—divisa est millia—quanta Hypanis Veneto dissidet Eridano; *Id.* i. 12. 4. Et quantis—modis tollentur ad ortus—tantis mergentur ad undas, *Manil.* iii. 415. O quantæ pariter manus laborant, *Stat. Sylv.* iv. 3. 49. Ut lamentabile tantis urbibus induerem capiti decus, *Id. Th.* xi. 160. Quot mihi post lacrymas, post quanta piacula patrum serus ades! *Val. Flacc.* ii. 563. *Id.* iii. 261. Quanti tum juvenes, quantæ sprevere pudorem spectandi studio matres! *Claud.* iii. *Cons. Hon.* 126. Suffragia tot sunt, quantæ legit mundus, *Sidon. Apoll.* ii. 22. This licence is never taken by prose

writers except those of the lower ages, and those, too, principally Christians.

Rapere, 1st. for rapidè movere (*ἀρᾶζειν*). *Rapientibus esseda mannis*, *Ov. Am.* ii. 16. 49. *Curram equi rapiunt per avia*, *Id. Met.* ii. 205. *Gressus rapere*, *Lucan.* iii. 115. *Fugam rapere*, *Val. Flacc.* v. 271. In Greek, *ἀρᾶζειν* ἔτι τὸ *ῥῥῖος*. *Swiftly, to run across with great speed*: *Quin trabe vastâ Ægeum rapias*, *Pers.* v. 141. *Sic dicent magis Megaricia præteps arva rapit gressu*, *Stat. Th.* xii. 220. *Campum rapit ærior somipes*, *Id. Th.* v. 3. *Rapit ruens in prælia miles, quod fugiens timuisset iter*, *Lucan.* iv. 151.

Subjicere, in the sense of the Greek *προβάλλειν*, to suggest. *Nec tibi subjiciet carminia serus amor*, *Prop.* i. 7. 20.

Subsidere, for insidiari, an evident copy of the Greek *ὑποδραμεῖν*. *Simulavit iter ad villam clamque in oppido subseclit*, *Phædr.* iii. 10. 19. *Devicta Asia subseclit adulter*, *Virg. Æn.* xi. 268. *Subsidere regnum Chalcidos Euboeicæ* (to attack by stratagem), *Lucan.* v. 226. *Subsidere leonem*, *Sil.* xiii. 221. Hence among the poets *subseclor* means a plotter. *Tu præcipiti clamore feràs subseclor ages*, *Senec. Hip.* 41. You, a liar in ambush, will drive, &c.

Toti, for omnes; as the Greek *πᾶς*; signifies both *omnis* and *totus*. *Tota armenta*, *Virg. Æn.* i. 189. *Totos ordire nepotes*, *Stat. Th.* i. 81. *Tota botla*, *Juv.* x. 237.

Usus est, for opus est, or necessarium est. This is an imitation of the Greek *χρεία ἵεναι*. *Nec vitare malum nec sumere quod foret usus*, *Lucr.* v. 842. *Nunc viribus usus, nunc manibus rapidis*, *Virg. Æn.* viii. 441. It is more usually found in the comic writers. See *Ter. Hev.* iii. 1. 47. *Plaut. Asin.* i. 1. 76. ii. 2. 45. *And usus venit, for opus est*, *Plaut. Cistell.* i. 2. 28. *Ter. Heaut.* iii. 2. 42. Cicero has, "Si usus fuerit," *Off.* i. 92. and "Si quando usus sit," *Tusc.* iv. 2., for si opus sit, or si utile: And these are, I believe, the only two instances to be found in his works.

d. Now beside these words, there are certain expressions used by the poets, which they evidently adopted in imitation of the Greeks. A few of these are here given as a specimen, but the list may be easily augmented:

Amicum est, for placet, gratum est. Nec Dis amicum est nec mihi, Hor. Od. ii. 17. 2. Ego Dis amicum reddidi carmen, Id. Od. iv. 6. 41. So, ἔτω πῦ Διὶ μέλλει ὑπερμανεῖ φίλον εἶναι, Hom. Il. i.

Cadere, like the Greek πῖπτεν παρὰ μητρὸς, to be born. Si me de matre cadentem fovisti gremio, Stat. Th. i. 60. Tellure cadentem excepi, Id. Sylv. i. 2. 108. Quem prima meo de matre cadentem suscepi gremio, Claud. Ruf. i. 92.

Dare animo, for indulgere genio, to enjoy one's self. Cuncta manus avidas fugient hæredis, amico quæ dederis animo, Hor. Od. iv. 7. 19. Amicus animus answers to the φίλον ἦτορ of Pindar. So Theocritus τὸ μὲν ψυχᾷ τὸ δὲ καὶ τινι δῆναι ἀοιδῶν, Idyl. xvi. To this may be referred, "animo obsequi," Plaut. Bacch. iii. 3. 12. Mil. iii. 1. 83. Amph. prol. 131. Ter. Andr. iv. 1. 17., &c.

In manibus esse, ἐν χειρὶν εἶναι prope esse. In manibus terræ, Virg. G. ii. 45. See Cort. ad Sall. Cat. 20. 2. and 10.

Natare in calceo, said of a foot in a loose shoe. Nec vagus in laxâ pes tibi pelle natet, Ov. A. A. i. 5. 16. Laxo pes natat altus in cothurno, Sidon. Apoll. Ep. viii. 11. This is a Græcism. Aristoph. Eq. 321.

Πεῖν γὰρ εἶναι Περιερασθῆσιν ἔνεον ἐν ταῖς ἱμβάσιν.

Pedes ferre, ducere, rapere, like the Greek πόδες φέρειν or ἄγειν. Quo te, Mæri, pedes (sc. ferunt), Virg. Ecl. ix. 1. I, pedes quo te rapiunt et auræ, Hor. Od. iii. 11. 49. i. e. go as quickly as possible, whether by land or sea. Τὸν μὲν ἄρ' ὡς εἰπόντα πόδες φέρον, Hom. A, πόδες ἄγον, Theocr. Idyl. xiv.

Peragere (sc. vitam), for vivere. Contentus perages, Pers. v. 138. Ovid has at full, vitam peragere, Trist. iv. 8. 41. The Greeks for διάγειν τὸν βίον, often put διάγειν, by an ellipsis.

Secare fluctus, æquor, &c. for navigare, Virg. Æn. v. 2. 218. x. 147. 166. 214. Gr. κύματα τέμνειν, σχίζειν θαλάσσην.

Secare aëra, for volare, Virg. G. i. 408. Gr. σχίζειν ἄερα.

Secare viam, for ire aliquo, Virg. Æn. vi. 900. Gr. τέμνειν ὁδόν.

Tondere pabula, gramen, &c. for pasci, depascere, as in Greek κείρειν λήϊα. Nam sæpe in colli tondentes pabula læta lanigere

repant pecudes, *Lucr.* ii. 318. See *Virg. G.* i. 15. *Æn.* iii. 537.

But in the introduction of all ornaments and refinements of language, the first thing to be considered is, whether they are suitable to the genius and nature of the kind of composition you are writing in. For what may be an elegance in one place may be a blemish or an absurdity in another. A bold stroke of poetry that would become a lyric ode, appears utterly ridiculous in a pastoral or elegy. It is, therefore, necessary to be well acquainted with the characteristic distinctions of the several species of poetry, and the kinds of ornament proper for each. Of this we shall speak in the next chapter.

§ 5. There is often great elegance in *apposition*; that is, the placing one substantive in the same case as another without a connecting particle, the participle *ens* (*ὃν*) being understood.

Effodiuntur opes, irritamenta malorum, *Ov. Met.* i. 140.

Sceleris nisi præmia magnos adjecisset opes, *Id. Met.* xiii. 434.

Rex (*ὃ ὦν*, qui es) genus egregium Fauni, *Virg. Æn.* vii. 213.

Nos (*τὲς ὄντας*, qui sumus) reliquias Danaum, *Id. Æn.* i. 602.

This is particularly striking when the object in apposition precedes the principal subject of the sentence, so as to suspend the attention awhile.

Dat tibi præterea, fortunæ parva prioris, munera, reliquias Trojâ ex ardente receptas, *Virg. Æn.* vii. 244.

And when the apposed noun is placed between the primary noun and its adjective.

Ut sapiunt fatuæ, fabrorum prandia, betæ, *Mart.* xiii. 13. 1.

Et vos Nisæi, naufraga monstra, canes, *Ov. Fast.* iv. 500.

Nec tamen interea rauca, tua cura, palumbes, nec gemere aeriâ cessabit turtur ab ulmo, *Virg. Ecl.* i. 58.

§ 6. When the force of a sentence rests more upon an adjective than a substantive, the adjective is sometimes elegantly converted into a substantive.

Divom inclementia divom has evertit opes (i. e. dii inclementes), *Virg. Æn.* ii. 602.

Postquam epulis Bacchoque modum lassata voluptas imposuit (i. e. homines voluptatibus dediti), *Lucan.* vi. 212.

Ventosi ceciderunt murmuris aure (i. e. aure murmurantes, gr. murmur aurarum), *Virg. Ecl.* ix. 58.

Quod regum tumidas contuderit minas (reges superbè minantes), *Hor. Od.* iv. 3. 8.

Gulæ credens colli longitudinem (longum collum), *Phædr.* i. 8. 8. This figure is very frequent in Phædrus. We have "sola improbitas," for solus ille improbus, i. 5.; "decepta aviditas," for avidus canis deceptus, i. 4. 5.; "corvi stupor," for corvus stupidus, i. 13. 12.; "tanti majestas ducis," for dux tantâ majestate conspicuus, ii. 5. 23.

§ 7. The figure *hendiadys* is of two kinds. First, when instead of an epithet, a substantive is put in the same case with the substantive to which the epithet belonged, and is coupled to it by *et*; as

Pateris libamus et auro, *Virg. G.* ii. 192. In prose you would say, "pateris illisque aureis."

Secondly, when two substantives are coupled by the connecting particle, the latter of which ought to be in the genitive case.

Te greges centum Siculæque circum mugiunt vacce (i. e. greges Sicularum vaccarum), *Hor. Od.* ii. 16. 33.

Molemque et montes insuper altos imposuit (i. e. molem montium altorum), *Virg. Æn.* i. 61.

Such phrases as *nutricis fides*, for *nutrix*, *sapientia Læli*, for *Lælius*, do not come under this head, but under that of *Periphrasis*, in the next chapter.

§ 8. Observe, that it is a point of elegance in poetry to use the feminine gender in preference to the masculine, where the sex is indifferent. Thus *canis*, where hunting is treated of, is put in the feminine. *Multâ cane*, *Hor. Ep.* ii. 31. *Rabidæ ypsantis*

Iuli canes, *Virg. Æn.* vi. 493. Again, in speaking of a sacrifice, they generally preferred agnæ to agnus.

Seu poscat agnâ, *Hor. Od.* i. 4. 12.

Nos humilem feriemus agnam, *Id. Od.* ii. 17. 32.

Niveam reginæ cædimus agnam, *Juv.* xii. 3. Virgil to be sure has, Sæpe tener nostris ab ovilibus imbuet agnus, *Ecl.* i. 8. But he follows the usual custom of his brethren in his description of the wounded deer.—“Qualis conjectâ cerva sagittâ,” *Æn.* iv. 69.

§ 9. Diminutives are often used with great effect in some kinds of poetry. Sometimes as terms of endearment and tenderness; as, ocellus, for oculus; labella, for labia; agellus, for ager; capella, for capra; and particularly in epithets; candidulus, tenellus, languidulus, tyrgidulus, &c. In this particular many of our modern versifiers, especially the amatory sort, are very offensive, foisting in their doting diminutives even to mawkishness. Sometimes they are used in contempt or ridicule, as homuncio, pusillus, &c. Fraterculus gigantum, a humorous expression of Juvenal's for a man of low birth, *Sat.* iv. 98. Opella forensis, *Hor. Ep.* i. 7. 8. There is great power in Juvenal's Mors sola fatetur Quantula sint hominum corpuscula, *Sat.* x. 172. They are often used in the way of joking commiseration.—Omnis pater et matercula pallet, *Hor. Ep.* i. 7. 7. Paupercula mater, *Id. Ep.* i. 17. 46. Miselle passer, *Catul.* iii. 16. Diminutives are sometimes necessary to the sense, and must not then be considered as an elegance; as in Virgil, Sæpe lapillos...tollunt, *G.* iv. 194.: lapides could hardly be said; it would sound ridiculous to talk of bees carrying stones. As an ornament they must be excluded from all poetry of a grave character, except when used, as by Juvenal, in strong satire.

§ 10. There is considerable elegance in the putting of adjectives for adverbs. And first, adjectives of time, as nocturnus, for noctu; matutinus, for manè; vespertinus, for vesperi; serus, for serò; citus, for citò, &c. are put to agree with the subject to which the time specified is referred.

Nec gregibus nocturnus obambulat (lupus), *Virg. G.* iii. 538.

Et qui nocturnus divûm sacra legerit, *Hor Sat.* i. 3. 117.

Ut pura nocturno renidet luna mari, *Hor. Od. ii. 5. 19.* See *Virg. Æn. v. 868. Hor. Od. ii. 13. 7. Ep. i. 19. 11. A. P. 269.*

Nec minus Æneas se matutinus agebat, *Virg. Æn. viii. 465.*

Hanc matutinos pectens ancilla capillos incitet, *Ov. A. A. i. 367.*

Vespertinumque pererro sæpe forum, *Hor. Sat. i. 6. 113.*

Serus in coelum redeas, *Id. Od. i. 2. 45.* See *Od. i. 15. 19. Ep. ii. 1. 16.*

Solvite vela citi, *Virg. Æn. iv. 574.*

Vix primos inopina quies laxaverat artus, *Virg. Æn. v. 857.*

Stat primam urbem invadere, *Sil. ii. 235.*

Tuque O cui prima frementem fudit equum tellus, *Virg. G. i. 12.; i. e. primùm.* See Heyne's note. So prior, alter, tertius, are often put for prius, altero vel tertio loco.

Other adjectives beside those of time are occasionally substituted for adverbs.

Sic tu sapiens (in prose, sapienter) finire memento tristitiam, *Hor. Od. i. 7. 18.*

Ludisque et bibis impudens (impudenter), *Id. Od. iv. 13. 4.*

Longique urgent ad littora fluctus (longè), *Virg. G. iii. 200.*

This is frequently done in the case of *plurimus*, which is put for multum, plurimum affatim.

Cum se nux plurima silvis induet in florem, *Virg. G. i. 187.;* plurima, in great abundance, luxuriantly. How much more elegant than to construe it "many a nut."

§ 11. Instead of the possessive pronouns, meus, tuus, ejus, &c. epithets are sometimes put with much elegance.

Sparsissent lacrymæ pectora nostra piæ, *Ov. Tr. iv. 3. 2.;* piæ, for tuæ.

Nisi causa morbi fugerit venis et aquosus albo corpore languor (ejus corpore), *Hor. Od. ii. 2. 15.*

Nec patriæ lacrymas continuere genæ (*i. e. ejus, or Dædali*), *Ov. A. A. ii. 70.*

§ 12. It is not an unknown practice in prose, but a very favourite one in poetry, to avoid the superlative degree by means of the comparative, as, *nemo illo doctior est*, for *doctissimus est*.

Quo non arbiter Adriæ major (i. e. maximus, potentissimus), Hor. Od. i. 3. 15.

Non illo melior quisquam nec amantior æqui vir fuit, aut illâ metuentior ulla Deorum, Ov. Met. i. 320.

Quales neque candidiores terra tulit, neque queis me sit devinctior alter, Hor. Sat. i. 5. 42.

§ 13. The numerals in Latin are many of them very impracticable for poetical purposes; which has caused great variety of usage and combination. We have seen in the last Book, Chap. iii. § 51. how distributives are put for cardinals, &c. It was also customary to divide numbers by compounding cardinals, and sometimes distributives, with the adverbs *bis*, *ter*, *quater*, &c.

Sunt mihi bis septem...nymphæ (xiv.), Virg. Æn. i. 75.

Bis quinque viri (x.), Hor. Ep. ii. 1. 24. Mart. i. 12.

Bis sex thoraca petitum perfossumque locis, Virg. Æn. xi. 9.

Bis centum anni, Ov. Met. xii. 188.

Ter terni, for novem, Hor. Od. iii. 19. 14.

Bis quini, for decem, Ov. Fast. ii. 54. Virg. Æn. ii. 126. Mart. x. 75.

Bis seni, for duodecim, Virg. Ecl. i. 44.

Bis octoni, for sedecim, Ov. Met. v. 50.

Bis noveni, for octodecim, Id. Met. xiv. 253.

Bis deni, for viginti, Virg. Æn. i. 381. Mart. ix. 78. Prop. ii. 9. 3.

Ter deni, for triaginta, Virg. Æn. x. 213.

Decies seni, for sexaginta, Ov. Fast. iii. 163.

Bis quinquageni, for centum, Mart. xii. 67.

Adverbs of number are similarly compounded.

Bis decies, for vicies, Mart. i. 12.

Ter decies, for tricies, *Auson. Ep. vii. 81.*

It is an elegance also to put the distributive number for the cardinal, with a substantive in the singular:

Corpus bium, i. e. duo corpora; Lact. v. 377.

Arbore centenâ fluctum verberat (i. e. with an hundred oars), Virg. Æn. x. 207.

Terno consurgunt ordine remi, Id. Æn. v. 120.

Bissenus labor Herculis (his twelve labours), Senec. Agam. 206. Id. Herc. Fur. 1281.

§ 14. A number of years is often elegantly expressed by a well-known definite period; as *lustrum*, a space of five years in poetical language, whatever disputes there may be of its actual extent: hence is derived the adjective *bilustris*. *Olympias*, a term of four years properly, though confounded by the poets with the Roman *lustrum*; *Trieteris*, *triennium*, *quadriennium*, and others of the same kind.

Troja fuit lustris obsessa duobus; Ov. Am. iii. 6. 27.

Jamque unus lustris geminis accesserat annus (eleven years), Id.

Addideratque annos ad duo lustra duos, Id.

Vixisti tribus, O Calene, lustris, Mart. x. 88. 9.

Jam tria lustra puer agebat, Ov. Fast. ii. 186.

Cujus octavum trepidavit ætas claudere lustrum (in his 40th year), Hor. Od. ii. 4. 24.

Circa lustra decem, Id. Od. iv. 1. 6.

Lustris bis quinque peractis, Ov.

Lustra bis dena (100 years), Claud. iv. Cons. Hon. 392.

Pergama bello superata bilustri, Ov. Am. ii. 12. 9.

In Scythia, nobis quinquennis Olympias æta est; jam tempus lustris transit in alterius, Ov. Pont. iv. 6. 6.

Ut qui prima novâ signat quinquennia lustris, impleat nitidas Burrus Olympiadas, Mart. iv. 45. 2.

Nec adhuc trieteride plena, Mart. vi. 38. 1.

Tractus duo per quinquennia bello (10 years), *Ov. Met.* xii. 184.

§ 15. The definite number is often put elegantly for a large indefinite one. Even prose writers put *sexcenti* sometimes in the same way. "Venio ad epistolas tuas, quas ego *sexcentas* uno tempore accepi," *Cic. Att.* vii. 2.

Vidi Hecubam centumque natus (i. e. plurimas), *Virg. Æn.* ii. 501.

Non mihi si linguæ centum sint oraque centum (i. e. innumerable), *Id. G. li. 42. Æn. vi. 625.*

Idem dictum est centies, *Ter. Heaut.* v. 1. 8.

Mille mæ Siculis errant in montibus agnæ, *Virg. Ecl.* ii. 21.

Mille trahens varios adverso sole colores, *Id. Æn.* iv. 701.

Millies ex illâ audivi, *Ter. Andr.* v. 4. 44.

Oscula quæ Venus quinta parte sui nectaris imbut, *Hor. Od.* i. 13. 15. This passage ought surely to be referred to this head. It is absurd to suppose that Horace had the *quintessences* of Paracelsus, or the fifth element of Aristotle in his mind. It merely means *much nectar, much sweetness*. So Athenæus calls honey the "*much part of Ambrosia*;" and the Scholiast to Pindar [*Pyth.* ix.] says that honey has been called "the tenth part of immortality."

§ 16. For an indefinite number, the poets sometimes use the definite adverbs *bis*, *ter*, and *quater*. The two latter are often put for *valdè* or *admodum*, as a kind of periphrasis for the superlative degree.

Ter felix, *Ov. Met.* viii. 51.

O terque quaterque beati, *Virg. Æn.* i. 98. *Id. Æn.* iv. 589.

O mihi felicem terque quaterque diem, *Tibul.* iii. 8. 26.

Felices ter et amplius, *Hor. Od.* i. 3. 17.

O quater, et quoties non est numerare, beatum, *Ov. Trist.* iii. 12. 25.

Again, these three numeral adverbs are used to express the indefinite repetition of an action:

Quippe ter et quater anno revisens æquor Atlanticum, *Hor. Od. i. 31. 13.*

Ter quater evolvi signantes tempora fastos, *Ov. Fast. i. 657.*

Clava trinodis ter quater adversi sedit in ore viri, *Id. Fast. i. 575.*

Terrificam capitis concussit terque quaterque cæsariem (speaking of Jupiter), *Id. Met. i. 179.*

Terque quaterque concutiens illustre caput, *Id. Met. ii. 49.*

In the following examples, where an effort and failure are expressed, the numeral adjective is elegantly repeated.

Bis conatus erat casus effingere in auro; bis patriæ cecidere manus, *Virg. Æn. iv. 32. 33.* How much more expressive and touching than Quoties conatus est, toties, &c., or than simply Frustra conatus est.

Ter conatus erat collo dare brachia circum, ter frustra compressa manus effugit imago, *Id. Æn. iv. 700.*

Quater impetus illi in medios fuit ire rogos, quater inde repulsus, *Ov. Met. xi. 333.*

The following expresses repeated cause and effect.

Quater ipso in limine portæ substitit, atquæ utero sonitum quater arma dedere, *Virg. Æn. ii. 242.*

§ 17. In the use of pronouns, the great danger is of becoming tame and prosaic. Thus the genitives *ejus* and *eorum*, and indeed *illius* and *illorum*, have a prosaic coldness about them which makes them very unacceptable in verse. Virgil never uses either *ejus* or *eorum*; *illius*, a less offensive word, occurs three times in the *Æneid*, and *illorum* twice in the *Eclogues* alone. *Ejus* is formed twice in Horace's Odes [iii. 11. 18. iv. 8. 18.], and is feeble and frigid in both instances alike; *illius* occurs but once throughout the Odes [iv. 13. 18.]; *eorum* and *illorum* in no one instance. Ovid, in the whole *Metamorphoses*, has the word *ejus* only once [viii. 16.]: *eorum*, *illius*, and *illorum* not once. The poets, therefore, either omit these genitives, as, Pallor in ore sedet, sc. *ejus*; or else substitute an epithet [see § 11. of this chapter]. There are other forms of

pronouns admired in prose, as “*Qui cū vidisset,*” “*Qui si adfuissem,*” “*vir prudentissimus idemque liberalissimus,*” which are rather to be condemned than admired in poetry. But with these the student will become acquainted “*labore et usu.*”

§ 18. In verbs there are a few elegancies which deserve notice. And first, instead of the verb *esse* or *habere*, another verb is employed, expressing more forcibly the state or action of the subject.

Rupto jacuit (for *est*) *corpore*, *Phædr.* i. 24. 10. So *rupti perire*, for *rupti sunt*, *Id.* i. 20. 6.

Nec tenerum Lycidam mirabere (*habebis*), *Hor. Od.* i. 4. 19.

Plena puellarum jam tibi navis est (*sit*), *Ov. R. A.* 488.

Mille meæ Siculis errant in montibus agnæ (*sunt mihi*), *Virg. Ecl.* ii. 21.

Proximus ingreditur donis (see Heyne ad. loc.), *Æn.* v. 548.

Cæruleæ cui terga notæ, maculosus et auro squamam incendebat fulgor (*inerat squamis*), *Id. Æn.* v. 87.

His, tergo quæ concutit (*habet*) *utitur armis*, *Ov.*

Cui quot sunt corpore plumæ, tot vigiles oculi subter,—tot linguae totidem ora sonant, tot subrigit aures, *Virg. Æn.* iv. 181. *i. e.* tot sunt ei, &c.

§ 19. Similarly, *venio* and *sto* are elegantly put for *sum*.

Cum fletu nox vigilanda venit, *Tibul.* i. 2. 26. *i. e.* est.

Non impunè illa rogata venit (*i. e.* rogata est), *Prop.* i. 5. 32.

Tu curæ requies, tu medicina venis, *Ov. Trist.* iv. 10. 117.

Quænam tot divis veniet (*erit*) *nurus?* *Claud.* iv. *Cons. Honor.* 647.

An Deus immensi venias maris, *Virg. G.* i. 29. *i. e.* futurus sis.

Iræ—altis urbibus stetere (*fuerunt*) *causæ, cur perirent*, *Hor. Od.* i. 16. 19.

That this usage is purely poetical, one may perceive by making a similar construction in prose; yet some writers of modern

Latin have, in imitation of the poetical style, written "*huc considerandum venit*," for *considerandum est*, which is certainly incorrect.

§ 20. Much of poetic elegance is obtained from the judicious use of synonyms, which make an agreeable variety, and prevent the too frequent repetition of the same words. Thus Virgil [*Æn.* vii. 462] calls water set on to boil, *undans ahenum, latices, aque vim, amnem, undam*, all in the space of four lines. So in the second *Æneid*, the wooden horse is called *equus, machina, effigies, moles, simulachrum*. *Æn.* viii. 193., the dwelling of Cacus is named *spelunca, vastus recessus, saxum opacum, cavum saxum, vastum antrum, ingens regia, umbrosa caverna, densus caligine, cæca*. Phædrus, too, calls his wolf, *latro*; a frog, *stagni incola*; a lamb, *laniger, bidens, &c.*

§ 21. Poetry omits particles which would be inserted in prose, or arranges them differently when inserted. Some of these usages are very elegant.

Non equidem invideo, miror magis, undique totis usque adæd turbatur agris, *Virg. Ecl.* i. 11. In prose it would be *nam* or *cum* undique, &c.

Æole, namque tibi divom pater atque hominum rex et mulcere dedit fluctus, &c. *Id. Æn.* i. 65. In prose, instead of *namque*, would be written *cum* or *quandoquidem*. *Namque* has here the well-known force of the Greek *γάρ*.

We shall conclude this chapter with a few more specimens of poetic elegance arising from particles.

Eccè autem is often used in narrative by Virgil to introduce a sudden and strange appearance, *Æn.* ii. 203. 318., &c.

In is used in comparisons with an accusative of the object of comparison. *Portus ab Eoo fluctu curvatus in arcum, i. e. in similitudinem arcus*, *Virg. Æn.* iii. 533. *Excisum Enboicæ latus ingens rupis in antrum*, *Id. Æn.* vi. 42. *Quem pellis ahenis in plumam squamis—tegebat (ad similitudinem plumarum)*, *Id. Æn.* xi. 771.

Male, coupled with an adjective or participle, has many elegant usages in the poets.

First, it signifies *partim; minus, non*:

Malè concordēs, *Lucan.* i. 87. Malè fidus, *Ov. Trist.* i. 5. 19; 88. *Virg. Æn.* ii. 28. Malè gratus (ungrateful); *Ov. Am.* ii. 18. 83. Malè fortis, *Id. Fast.* iii. 102. Malè sobrius, *Id. Fast.* vi. 785. Malè nomen amicū (hostile name); *Virg. Æn.* ii. 785. Malè parens asellus, *Hor. Epist.* i. 20. 15. Malè sarta grātis (insufficiently patched, ill-mended); *Id. Epist.* i. 3. 31. Malè tuta mens (disordered, insane); *Id. Sat.* ii. 3. 37. Malè validus, *Id. Sat.* ii. 5. 45. Malè pertinax (pretending to retain it; but with such gentle resistance as to be easily overcome), *Hor. Od.* i. 9. 24. So in *Petronius*, c. 87. malè repugnans.

Secondly, it means excessively, perversely, unpleasantly.

Malè sedulus (troublesome in his officiousness), *Ovid. A. A.* iii. 699. Malè salsus (ill-timed joker), *Hor. Sat.* i. 9. 65. Malè feriati (unseasonably), *Id. Od.* iv. 6. 14. Malè laxus calceus (too loose a shoe), *Id. Sat.* i. 3. 31. Malè parvus (dwarfish and deformed), *Hor. Sat.* i. 3. 45.

We must notice also the use of *malè* with verbs of fearing—malè formido, malè metuo, pessimè timeo, “I am in a horrid fright.” This is a comic phraseology, See *Plaut. Amph.* i. 1. 149. *Curcul.* v. 3. 6. *Ter. Hec.* iii. 2. 2., &c.

Quod, in earnest entreaty, is put for *in quo*, or *quā in se*, as the Greek ὅ: Quod ego te per hanc dextram oro et genium tuum, *Ter. Andr.* i. 5. 46.

Quod te per genium dextramque deosque penates obsecro, *Hor. Epist.* i. 7. 94.

Quod te per cœli jucundum lumen et auras; per genitorem oro, *Virg. Æn.* vi. 363. *Æn.* ii. 141.

Quod is used also for *in quo*, in a transition from one subject to another, by prose writers, but as a form of entreaty it is peculiar to poets.

Tum verò is elegantly used in narrative when all is lost: Quæ postquam frustra tentata—tum verò gemitus alto de corde petitus edidit, *Ov. Met.* ii. 620.

Sic, in prayers or vows, is elegantly prefixed to some good wish for the person implored, in requital for the favour asked. Sic tua Cÿrneas fugiant examina taxos, sic cytho pastas distendent ubera vaccæ, incipe si quid habes, *Virg. Ecl.* ix. 30.

Sic te Diva potens Cypri, &c.—Virgilium reddas incolumem precor, *Hor. Od. i. 3. 1*:

Sic tibi cū fluctus subterlabere Sicanos Doris amara suam non intermisceat undam, incipe, *Virg. Ecl. x. 5*.

Adnue, sic tibi sint intonsi, Phœbe, capilli, sic tua perpetuo sit tibi casta soror, *Tibul. ii. 5. 121*.

Adnue, sic vestris respiret Byrsa tropæis, *Sid. Apol. C. v. 600*.

Stoice, post damnum sic vendas omnia pluris (dic mihi) quā me stultitiā insanire putas? *Hor. Sat. ii. 3. 300*.

Ubi, ubi est, are elegant formulæ for periit, or perierunt.

En promissa fides thalamis ubi, perfide nunc est? *Sil. vi. 516*.

Cadme quid hoc? ubi pes—et color, &c.? *Ov. Met. iv. 591*.

Ubi pernicitas nota illa est? *Phædr. i. 9. 4*.

Ut is often put for quanto. Ut melius! *Hor. Od. i. 11. 3*.
For quantopere or quomodo (as, ut vidi, ut perii), it is used in prose also.

CHAP. II.—On the Ornaments of Poetry.

THOSE decorations which arise from tropes and figures chiefly belong to a rhetorical treatise, or to an exposition of the Art of poetry in general, not of Latin poetry in particular. It will be necessary, however, to give a brief sketch of the principal of these, in order that the terms afterwards employed may be perfectly intelligible to the young reader, and to those who have not facility or inclination to consult larger works. There are other ornaments exclusively belonging to Latin poetry; those, namely, which depend upon structure, pause, rhythm, arrangement of words, and the adaptation of the style to the subject, which will admit of some illustration and instruction; but must for the most part be left to the ear, the observation and the good taste of the student.

§ 1. A trope is the use of a word in a sense which literally and strictly does not belong to it. Of this figure there are four divisions which we shall notice—Metaphor, Metonymy, Synecdoche, and Ironia.

§ 2. A metaphor has been defined, a simile contained in a word; that is, when two things bear a resemblance to each other, the one may, by this figure, be put for the other.* For instance; speaking of a warrior, if we say, "*Medios in hostes furens prosiliit leo*," it is a metaphor; the similitude is contained in the single word *leo*; but if we say, "*Medios in hostes, veluti leo, furens prosiliit heros*," it is no longer a metaphor, but a simile.

It does not follow, however, that wherever there is a resemblance, it may be metaphorically applied. Thus Virgil [*Æn.* iv. 402] compares the Trojans, busied with their preparations for departure, to ants; the simile is apt and striking; but to turn this to a metaphor, and simply to put "the ants" for a toiling multitude, would be highly absurd.

a. For a young composer it is necessary to be very cautious in the use of metaphors. The accurate resemblance of the two things, at least in the point on which the comparison turns, must be first ascertained; if there be not such, the metaphor is crude and harsh, and becomes rather a conceit than a legitimate and pleasing ornament. To call rain "*lacrymæ polorum*;"† the sky, "*pratium ætherium*;" thunder, "*tuba cœli*," and so forth, may be fanciful and ingenious, but nevertheless cold, puerile, and exaggerated. The metaphor of Lucretius, "*florentia lumina flammis*," iv. 451., is rather to be excused than commended; there is a poetical warmth in it that somewhat redeems its audacity. Virgil seems to have followed him—"florentes ære catervas," *Æn.* vii. 804. This is still bolder, and not an improvement upon his model. Manilius, pursuing the same track, puts *flores* for *stellæ*, *Astr.* v. 726.‡

Boldness, however, in itself, is no fault in a metaphor; its

* "*Similitudinis est ad verbum unum contracta brevitās, quod verbum in alicuo loco tanquam in suo positum, si agnoscitur, delectat; si simile nihil habet, repudiatur.*"—*Cic. de Orat.* iii. 39. see Petavius's note to this passage.

† The author of the Letter to Julia has put this metaphor in the best form, but it is still a mere conceit—

"The dews of the ev'ning most carefully shun

"Those tears of the sky for the loss of the sun."

‡ Cowley, who would fain compensate his want of high poetic power by the uncontrolled exercise of his fancy, has the same conceit in his hymn to Light—

defect generally lies in the inaptitude or want of similarity in the image. It is the iron door of Britomartis, "on which was writ *be not too bold*;"* and to enter it requires no less discretion than confidence. Lucretius calls sun-beams "*lucida tela diei*," i. 147. ii. 59. The figure is a bold one, but so apt and striking withal, that it does not seem to overstep the modesty of nature. Cicero [*De Or.* iii. 40] finds fault with the phrase *cœli fornices*; and Quintilian [*Inst.* viii. 6. 17.] does not approve of grey hairs being called *capitis nives*. There does not seem, however, any thing to blame in either of these; the latter is in Horace, *Od.* iv. 13. 12. and answers to our own poetical expression "snowy locks;" the former answers to the *convexa cœli* of Virgil and others. There is an overniceness and fastidiousness in their condemnation.

A metaphor should be taken from well-known objects, so that the allusion may be recognized at a glance. "*Montes volvuntur aquarum*," says Ovid, *Trist.* i. 2. 19. and every one at once understands the idea intended to be conveyed. But if you were to substitute *Alpes* or *Atlantes*, or *Ætnæ* *volvuntur aquarum*, how ridiculous and obscure would it appear. It would be to cram two tropes, a metaphor, and a metonymy, into one word.†

Care must be taken that there be not too great a disparity between the thing itself and the term substituted for it; by which an elevated subject may be debased, and a mean one exalted into a farcical sort of dignity. To call mountains, "*verrucae terræ*," the warts of the earth; hoar-frost, "*lepra brumalis*," the leprosy of winter; a swelling sea, "*mare hydropes laborans*," would be monstrous, except for the joke's sake in comedy or satire. Images, however, may sometimes be taken from common objects, without loss of dignity. Virgil and others call the sun *lampas cœli*, and there is no objection to it. But if the image be taken from any thing low or offensive, even an accurate resemblance

Thou in the moon's bright chariot proud and gay
Dost thy bright wood of stars survey,
And all the year dost with thee bring
Of thousand flow'ry lights thine own nocturnal spring.

* Spencer, *Faerie Queene*, b. iii. canto xi. 54.

† Deinde videndum est ne longè simile sit ductum. *Syrtim patrimonii, scopulum libentius dixerim; Charybdim bonorum, voraginem potius: facilius enim ad ea, quæ visa, quam ad ea quæ audita sunt, mentis oculi feruntur.*—*Cic. de Or.* iii. 41.

does not remove the disgust. "Nolo morte dici Africani castratam esse republicam: nolo stercus curiæ dici Glauciam: quemvis sit simile, tamen est in utroque deformis cogitatio similitudinis" *Cic. De Orat.* iii. 41. Again, the substituted image must not be too great for the actual subject. A riotous entertainment must not be called "tempesta comissationis," nor a door, "the wooden guardian of our privacy." See Pope's "Art of Sinking in Poetry," for some ludicrous examples of this fault.

When a word is used metaphorically, no other word should be used in the sentence which does not correspond to the metaphorical term in its literal sense also. The line of Ovid, "Sorbent avidæ præcordia flammæ," *Met.* ix. 172, has been found fault with on this score. The agony of Hercules produced by the poisoned vest, might aptly be compared to the burning of fire. But the effects should then be represented by terms applicable to fire, which *sorbeo* is not, except by another metaphor. So Longinus reprehends the phrase "living sepulchres" as applied to vultures; for sepulchres never are alive.* Cowley, in the same way, calls glow-worms "living spangles." But these are little inaccuracies for which poets ought not to be too severely visited.

A far greater fault is confusion of metaphor of which a few instances are here given.

At regina gravi jamdudum saucia curâ vulnus alit venis et cæco capitur igni, *Virg. Æn.* iv. 1. Her love is first a wound, then a fire. The same blunder is committed in the same book, v. 66.

Nemo adeo ferus est qui non mitescere possit, si modò culturæ patientem præbeat aurem, *Hor. Epist.* i. 1. 39. Ferus, mitesco, and cultura all agree very well in a metaphor taken from the cultivation of wild fruits. But who ever heard of "lending a patient ear to cultivation."

Quid immerentes, &c. *Hor. Epod.* vi. The whole of this precious production is a tissue of confusion. First, the poet is metaphorically a wolf; then he assimilates himself to a dog; then he is metaphorically a bull; then you may resemble him to

* Milton, as if in defiance of this critic, employs the same image considerably exaggerated—

"Myself my sepulchre, a moving grave."—*Samuel Agon.*

Archilochus or Hipponax, which you please; and lastly, he is *not* like a snivelling boy.

Quantâ laborabas *Charybdi*, digne puer meliore *flammâ*, *Hor. Od. i. 27. 19.* A mixture of fire and water, which, as has been wittily remarked, would produce more than one sort of *hiss* in these days of criticism.

Rebus angustis animosus atque fortis appare; sapienter idem contrahes vento nimium secundo turgida vela, *Hor. Od. ii. 10. 21.* This is a fault of a different kind; the former part is to be taken literally, the latter metaphorically. The same accusation belongs to the opening of *Od. i. 5.* and *ii. 10.*

These are the faults principally to be guarded against in the introduction of metaphors. They must be used, too, with reference to the subject; where there is much passion and strong feeling they have no place; a person under great excitement does not stay to decorate his language. This is the great fault of Ovid: he cares not for the situation of his characters so that he can put pretty sayings into their mouths.

Metaphors that assign human feelings and actions to inanimate beings are particularly pleasing.

Herbæ sitiunt, *Virg. G. iv. 402.*

Pontem indignatus Araxes, *Id. Æn. viii. 728.*

Miraturque novas frondes et non sua poma, *Id. G. ii. 82.*; said of a tree engrafted with slippings from another stock.

Miratur nemus insuetum fulgentia longe scuta virûm, *Id. Æn. viii. 92.*

Nec retia cervis ulla dolum meditantur, *Id. Ecl. v. 61.*

Horrendamque cultis diluviem meditatur agris (the river Aufidus), *Hor. Od. iv. 14. 28.*

Nec varios discet mentiri lana colores, *Virg. Ecl. iv. 42.*

Et prelis non invidet uva Falernis, *Stat. Th. iii. 27.*

Luce sacrâ requiescat humus, *Tibul. ii. 1. 5.*

Te nemus Angitiæ, vitreâ te Fucinus undâ, te liquidi *flevire* lacus, *Id. Æn. vii. 759.*

Ipsi lætitiâ voces ad sidera jactant intonsi montes: ipse jam carmina rupes, ipsa sonant arbusta, *Id. Ecl. v. 63.*

Ipsi te fontes, ipsa hæc arbusta vocabant, *Id. Ecl. i. 40.*

Et quoties ego te, toties lacus ipse vocabat, ipse locus miseræ ferre volebat opem, *Ov. Her. x. 23.*

Sic dominum sterilis sæpe *fefellit* ager, *Id. A. A. i. 450.*

Segetis certa *fides* meæ, *Hor. Od. iii. 16. 30.*; meaning that his fields keep good faith with him.

Laborantes sylvæ, *Hor. Od. i. 9. 3.*

Rabies Tyrrhena (the wrath of the Tuscan sea), *Claud. R. P. i. 153.*

b. Allegory is a continued metaphor; that is, the metaphor contained in one word is kept up through the whole sentence.

Spectatum satis et donatum jam rude quæris Mæcenas iterum antiquo me includere ludo, *Hor. Epist. i. 1. 2.* The metaphor taken from a retired gladiator is here expanded into an allegory.

Pindarum quisquis studet æmulari, Iule cæratīs ope Dædaleâ nititur pennis, vitreo daturus nomina ponto (*an allegory*); monte decurrens velut amnis (*a simile*), &c., *Id. Od. iv. 2. 1.*

Multa Dirceum levat aura cycnum, tendit Antoni, quoties in altos nubium tractus (*an allegory*) ego apis Matinæ more modoque (*a simile*), *Id. ib. 25.*

c. Prosopopœa, or personification, is a branch of metaphor. Its nature is to assign human feelings and actions to abstract ideas, creatures that have no existence but in the imagination.

Furor arma ministrat, *Virg. Æn. i. 154.*

Te *somnus* fusco velavit amictu, *Tibul. iii. 4. 55.*

Sed mihi tarda gelu sæclisque effæta *senecta* invidet imperium, *Virg. Æn. viii. 508.*

Rarò antecedentem scelestum deseruit pede *pœna* claudio, *Hor. Od. iii. 2. 31.* So like that of Tibullus, "Sera tamen tacitis *pœna* venit pedibus," i. 9. 4.

Jam Nox jungit equos....postque venit tacitus fuscis circumdatus alis *Somnus*, et incerto *Somnia* nigra pede, *Tibul. ii. 1. 88.*

Personification should be sparingly employed in composition. Still more rarely should it be expanded into an allegory; a prac-

tice only allowable in long poems. As instances or models take the description of Fame, *Virg. Æn.* iv. 174.; of Famine, *Qv. Met.* viii. 789.; of Envy, *Id. Met.* ii. 775.; of the works of Peace, *Tibul.* i. 10. 45.; of Hope, *Id.* ii. 6. 20., and the "Ingens visa duci Patriæ trepidantis imago," *Lucan.* i. 186.

§ 3. Metonymy is the substitution of one word for another on account of some *external connexion or dependance between them.*

Of this figure there are four kinds; metonymy of cause, of effect, of subject, and of adjunct.

a. Metonymy of cause is so called, when the cause is put for the effect, the material for the thing composed, the maker for the thing made, and the patron deity for the thing presided over.

Ruit arduis æther, et pluviâ ingenti sata læta, boumque labores diluit, *Virg. G.* i. 324.

Column eversum occidit pollentis Asiæ cœlitum egregius labor (Troy, that is), *Senec. Troad.* 425.

Quo sidere (at what time of the year), *Virg. G.* i. 1.

Bacchus (i. e. the vine) amat colles, *Virg. G.* ii. 113.

Fertilis Bacchus (i. e. vineyard), *Hor. Od.* ii. 6. 19.

At rubicunda Ceres (harvest) medio succiditur æstu, *Virg. G.* i. 279. *Æn.* viii. 181.

Cereremque (bread) canistris expediunt, *Id. Æn.* i. 701.

Accendamque omnes insani Martis (war) amore, *Id. Æn.* vii. 550.

Pollio amat nostram, quamvis sit rustica, Musam (Bucolic strain), *Id. Eccl.* iii. 84.

Si fortè morantes sparserit, aut præceps Neptuno (the sea) immerserit Euris, *Id. G.* iv. 28.

Tentare Thetis (the sea) ratibus, *Id. Eccl.* iv. 32.

Totis Vulcanum (fire) spargere tectis, *Id. Æn.* vii. 77.

Nullique animum flexere Hymenæi (nuptials), *Id. G.* iv. 516.

Ut vigil infusâ Pallade (oil) flamma solet, *Qv. Tr.* iv. 5. 4.

Ære (trumpet) ciere vires, *Virg. Æn.* vi. 165.

Rapit arma manu nodisque gravatum robur (club), *Id. Æn.* viii. 220.

Hæret lateri lethalis arundo (arrow), *Id. Æn.* iv. 73.

Agrestem tenui meditaris arundine (pipe) Musam, *Id. Ecl.* vi. 8.

Nec nautica pinus (ship) mutabit merces, *Id. Ecl.* iv. 88.

Fulvum mandant sub dentibus aurum (golden bit), *Id. Æn.* vii. 279.

Pleno se proluit auro (golden cup), *Id. Æn.* i. 743.

Tota licet veteres exornent undique cere (waxen images) ætria, *Juv.* viii. 19.

Phidiacum vivebat ebur (ivory statues, carved by Phidias, which seemed to live and breathe), *Id.* viii. 103.

b. By the metonymy of effect, the effect is put for the cause, the consequent for the antecedent.

Mediasque fraudes palluit audax (she was terrified, and therefore grew pale), *Hor. Od.* iii. 27. 28.

Viridi fontes induceret umbrâ (with boughs producing shade), *Virg. Ecl.* ix. 20.

Tremulas excutit Africus umbras (leaves), *Calpurn.* v. 101.

Cacus Aventinæ timor atque infamia sylvæ, non leve finitimis hospitibusque malum, *Ov. Fast.* i. 551.

Scipiadas, cladem Libyæ, *Virg. Æn.* vi. 842.

Pallida mors æquo pede, &c., *Hor. Od.* i. 4. 13.

Subeunt morbi tristisque senectus, *Virg. G.* iii. 67.

c. By metonymy of the subjunct and adjunct, the possessor is put for the possession, the emblem for the thing signified, the time or place for the thing therein transacted, and the reverse of these.

Jam proximus ardet Ucalegon (the adjoining house of Ucalegon), *Virg. Æn.* ii. 312.

Non illum populi fasces, non purpura regum flexit, *Virg. G.* ii. 496. The insignia of the royal, or consular office, for the office itself.

Victrices aquilas (troops) alium laturus in orbem, *Lucan.* iv. 216.

Vestra meos olim si *fistula* dicat amores, *Virg. Ecl. x. 34.*, your pastoral verse—for which *avena*, and *arundo* are also used. So for heroic poetry, *tuba* is used; for the lyric, *lyra*, *chelys*, *barbitos*, *fides*, *cithara*; for comedy, *soccus*: for tragedy, *cothurnus*, as in the following instances.

Pieriâ caneret cum fera bella tubâ, *Mart. x. 6. 6.*

Fide Teiâ dices laborantes in uno Penelopen vitreamque Circen, *Hor. Od. i. 17. 18.*

Hunc socci cepere pedem, grandesque *cothurni*, *Id. A. P. 80.* So other emblems are used; *toga*, *oliva* or *olea*, *clausum Jani templum*, for peace; *arma*, *sagum*, for war; *laurus*, *laurea*, *palma*, for victory. Examples of these would be needless.

Seges, for ager, *Virg. G. i. 47.*

Vina coronant (cups filled with wine), *Id. Æn. i. 728.*

Superest, tercentum messes, tercentum musta videre, *Ov. Met. xiv. 146.*, *messis* being elegantly put for summer, *mustum* for autumn.

Hinc ope barbaricâ variisque Antonius armis Ægyptum viresque orientis et ultima secum Bactra vehit, *Virg. Æn. viii. 685.*—The countries for their inhabitants.

Nec nautica pinus (nautæ) mutabit merces, *Virg. Ecl. iv. 38.*

Idem inficeto est inficetior rure (rusticis), *Catul. xx. 14.*

Millia frumenti tua triverit area centum, *Hor. Sat. i. 1. 45.* the threshers on the floor.

Area dum messes sole calente teret, *Tibul. i. 5. 22.*

Pocula si quando sævæ infecere novercæ, *Virg. G. ii. 383.*, the liquor in the cups.

To this species of metonymy may be referred the practice of expressing a people or nation by the name of the principal river in their country; either by substituting the name of the river for the name of the people, or by calling them drinkers of the river.

Euphraten Nilumque move, quo nominis usque nostri fama venit, *Lucan. ii. 633.*

Hinc movet Euphrates, illinc Germania bellum, *Virg. G. i.* 509.

Pax erat et....tradiderat famulas jam tibi Rhenus aquas, *Ov. Fast. i.* 285.

Medumque flumen (the Euphrates)—minores volvere vortices, *Hor. Od. ii.* 9. 21. The idea of the conquered river lowering his current is a very fine one. The following passage contains the same.

Euphrates ibat jam mollior undis, *Virg. Æn. viii.* 726.

Non qui profundum Danubium bibunt, edicta rumpent Julia, *Hor. Od. iv.* 15. 21.

Me peritus discet Iber Rhodanique potor (the Galli Lugdunenses), *Id. Od. ii.* 20. 20.

§ 4. Synecdoche is a change of terms, arising from the *internal* nature of a subject; it puts the whole for a part, a part for the whole; the genus for the species, the species for the genus; the individual for either, and vice versâ.

a. Irriguumque bibunt violaria fontem (aquam), *Virg. G. iv.* 32.

Ingens a vertice pontus (fluctus) in puppim ferit, *Id. Æn. i.* 115.

Effluit imber spumens, et magno puppim procul æquore vestit, *Val. Flacc. iv.* 666.

Egerit hic fluctus æquorque (aquam marinam) refundit in æquor, *Ov. Met. xi.* 487.

In foribus pugnam ex auro solidoque elephante (ebore), *Virg. G. iii.* 26. *Æn. vi.* 895.

Quis desiderio sit pudor aut modus tam cari capitis (viri), *Hor. Od. i.* 24. 1. Gr. *φίλῳ καφάλην*.

O multa fleturum caput! *Hor. Ep. v.* 74.

Gallica nec lupatis temperat ora frenis (equos Gallicos), *Hor. Od. i.* 8. 6.

Tum pavidae matres tectis (ædibus) ingentibus errant, *Virg. Æn. ii.* 489. So *mcenia* is put for *urbs*; *puppis*, *prora*, *carina*,

trabs, for navis; mucro, for ensis; phalanx, cohors, for an army, &c.

Fide Teïa diceſ, &c., *Hor. Od.* i. 17. 18., i. e. citharâ. The use of fides, a string, in the singular is peculiar to poetry.

Cum domus Assarici Phthiam clarasque Mycenæ servitio premet ac victis dominabitur Argis, *Virg. Æn.* i. 288. Phthia, the country of Achilles; Mycenæ, the royal abode of Agamemnon; Argi, then inhabited by Diomedes, are, with excellent effect, put for the whole of Greece. So Argi is used for Greece, *Æn.* i. 26. vi. 839. by the example of Homer.

Veniet lustris labentibus ætas (i. e. annis), *Id. Æn.* i. 288. In this figure observe the elegance of putting a season for a whole year, as in the following instances.

Tertia dum Latio regnantem viderit ætas, ternaque transierint Rutulis hiberna subactis, *Id. Æn.* i. 265.

Nam te jam septima portat omnibus errantem terris et fluctibus ætas, *Id. Æn.* i. 755.

Ut careo vobis, Scythicas detrusus in oras quatuor autumnos Pleiæ orta facit, *Ov. Pont.* i. 4. 12.

Seu plures hiemes seu tribuit Jupiter ultimam, *Hor. Od.* i. 11. 4.

Post certas hiemes uret Achæicus ignis Iliacas domos, *Id. Od.* i. 15. 35.

To this figure may also be referred the "drinkers of a river," used for a whole people. See § 3. c. of this Chapter.

b. The second kind of Synecdoche uses the species for the genus and individual; the genus and individual for the species.

Sidere clarior (sole), *Hor. Od.* iii. 1. 42. So, sidere pulchrior, *Id. Od.* iii. 9. 21. Ætherio exarsit sidere limus, *Ov. Met.* i. 424.

Ignes minores (sidera), *Hor. Od.* i. 12. 47.

Triste lignum (arbor), *Id. Od.* ii. 13. 11.

Densus ær (nebula), *Id. Od.* ii. 7. 14.

There is great beauty when the genus is put for the species or individual, with a distinguishing epithet which clearly points out the thing intended. Thus, birds are called, gens ætheris incolæ;

an eagle, *Jovis armiger ales*; a cock, *avis nuncia lucis*; fish, *genus aquoreum*, *greges squamigeræ*, *gentes fluctivagæ*, *populus natantum*; a laurel, *arbor Phœbea*; a myrtle, *arbor Paphia*, or *Veneri gratissima*; a rose, *flos Pœstanus*, &c.

But it is still more ornamental to put the species or individual for the genus; a specific idea for a general one. This is much done in Lyric poetry, in highly-coloured descriptions, and in comparisons. Thus, for any tree, the poets mention specifically, *populus*, *pinus*, *quercus*, *ornus*, &c.; for any flower, *rosa*, *lilium*, *viola*; for any river, *Tanaïs*, *Rhodanus*, *Tiberis*; for any wind, *Africus*, *Notus*, *Boreas*; for any mountain, *Caucasus*, *Taurus*, *Olympus*; for any wine, *Falernum*, *Chium*; for any sea, *Adria*, *Tyrrhenum*, *Ægeum*, &c. Horace begins his ode, *Lib. ii. 9.* with this sentiment—"Rain does not fall for ever; seas are not always stormy; ice does not remain the whole year round, nor are woods constantly shaken by the wind." Now let us see how these bald ideas look in their poetic dress.

Non semper imbres nubibus hispidos
Manant in agros; nec mare *Caspium*
Vexant inæquales procellæ
Usque, nec *Armenius* in oris,
Amica Valgi, stat glaciæ mers
Menses per omnes; aut *Aquilonibus*
Quercetæ Gargani laborant
Et foliis viduantur orni.

For any seas, the *Caspian* is specifically put; the *Armenian* shores represent frozen regions in general; *Aquilones*, one kind of wind stands for all; *Quercetæ Gargani*, the trees of any place; *orni* adds force to *quercetæ*. This in able hands is an exquisite ornament. No one understood its power better than our own *Milton*. His similes are almost always drawn in this specific manner. How picturesque is his method of expressing the multitudes of the fallen spirits in *Hades*,

"who lay entranced
Thick as autumnal leaves that strew the brooks
In *Vallambrosa*, where the *Etrurian* shades
High over-arched embower; or scattered sedge
Afloat, when with fierce winds *Orion* armed
Hath vexed the *Red-sea* coast, &c.—*B. i.*

This ornament has peculiar force when the species or individual put for the general idea is particularly distinguished among its own kind. Unless, indeed, there be some reason of this kind, the expression will be either frigid or obscure.

Mauri jaculis, *Hor. Od. i. 22. 2.* The Moors were remarkable for their use of missiles.

Sardinia segetes feracis, *Id. Od. i. 31. 4.* put for any fertile land, and with great propriety; for Sicily, with its neighbours Sardinia and Corsica, were at one time the granaries of Rome.

Calabria armenta, *Id. ib. 5.* the pastures of Calabria are often mentioned by the poets as being singularly luxuriant.

Syra merx, *Id. ib. 12.* The Syrian for any valuable merchandize. The trade of the Syrian and Syro-Phœnician coast was celebrated from the earliest times.

Ubi non Hymetto mella decedunt viridique certat bacca Venafro, *Id. Od. ii. 6. 14.* where honey and oil were of the finest quality.

Quo pinus ingens albaque populus, *Hor. Od. ii. 3. 9.* Two trees much esteemed in Italy, and therefore aptly introduced in the description of a pleasant spot.

Pæstani rubeant æmula labra rosis, *Mart. iv. 10.* Calthaque Pæstanas vincat odore rosas, *Ov. Pont. ii. 4. 28.* At Pæstum, in Lucania, the roses were most beautiful, and blossomed twice in the year.

Ebur Indicum, *Id. Od. i. 31. 6.*

Quæ vires jaculis! vel cùm Gortynia tendis spicula, &c. Scis quo more Cydon, quâ dirigit arte sagittas Armenius, refugo quæ sit fiducia Partho, *Claud. iv. Cons. Honor. 527.* For any darts, he names those manufactured at Gortyna in Crete, for the most skilful archers, the Cydonian of Crete, the Armenian, and the Parthian, who shoots as he flies.

Poculaque inventis Acheloia miscuit uves, *Virg. G. i. 9.* By the Greek custom, putting the water of Acheloüs for water in general.

Zephyris agitata Temple, *Hor. Od. iii. 1. 24.* Under the

image of Tempe, considered by the ancients a perfect paradise, he represents any delightful valley, See *Virg. G.* ii. 469.

Qui Curios simulant, *Juv.* ii. 3. They who make pretence to the purest morality.

It may be referred to that kind of synecdoche, which puts the genus for the species, when the patronymic or gentile noun is put for a proper name; as, Anchisiades, for Æneas; Cecropidæ, for the Athenians; Thaumantias, for Iris; Dardanidæ, for the Trojans; Æacides, for Pyrrhus; Trojugeni, for Roman noblemen; Erycina, for Venus; Ithacus, for Ulysses; Delius or Cynthius, for Apollo, &c. Take care, though, that the parent or country of the person spoken of be so well known as to cause no obscurity.

Much more may be said on the subject of Synecdoche, more, indeed, than any system of rules could comprehend. A great deal must be left in this, as well as other figures, to the taste reading, and observation of the scholar.

§ 5. *a.* Ironia, for which there is no accurately corresponding term, either in Latin or English, is a figure by which something is implied beyond what is expressed, "more is meant than meets the ear." The Socratic Ironia has nothing to do with the poetical figure we are now treating upon, and which indeed might with more propriety be called *μῆνσις* or *λιτότης*. A few instances will illustrate its meaning better than many explanations.

Non aspernor, *i. e.* cupio, delector, cum voluptate facio. Non aspernata rogari, *Stat. Sil.* i. 2. 105. *i. e.* was pleased with the request, and complied with it. Pan deus Arcadiæ captam te, Luna, fefellit. In nemora alta vocans nec tu aspernata vocantem, *Virg. G.* iii. 392. Like Milton's phrase, "nothing loth," *i. e.* much desiring.

Non dedignor, in the same sense. Is me nec comitem nec aspernatus amicum est, *Ov. Pont.* i. 7. 33. *i. e.* greatly wished for me as a companion and friend.

Non sperno, the same. Est qui nec veteris pocula Massici spernit, *Hor. Od.* i. 1. 19. delights in them.

Non fastidio, the same. Somnus agrestium lenis virorum non humiles domos fastidit, *Hor. Od.* iii. 1. 21.

Non pessimus, *i. e.* optimus. Neque tu pessima munera ferres, *Hor. Od. iv. 8. 4.*

Non levis, *i. e.* gravissimus. Cura non levis, *Hor. Od. i. 14. 18.* Sithoniis non levis Evius, *Id. Od. i. 18. 9. i. e.* punishing them very severely.

Non humilis, *i. e.* superbus, elatus. Non humilis mulier triumpho, *Hor. Od. i. 37. 32.*

Non indecorus. Non indecoro pulvere sordidos, *Hor. Od. ii. 1. 23.* with honourable dust.

Inlaudati Busiridis aras, *Virg. G. iii. 5,* the infamous.

The figure called Euphemism is a species of Ironia; that is, when a milder term is substituted for an awful or ill-omened one, especially in periphrases for death and to die.

Ergo Quinctilium perpetuus sopor urget, *Hor. Od. i. 24. 5.*

Olli dura quies oculos et ferreus urget somnus, *Virg. Æn. x. 745.*

Ah, te meæ si partem animæ rapit maturior vis, *Hor. Od. ii. 17. 5.*

Supremum carpere iter comites parati, *Id. ib. 11.*

O sæpe mecum tempus in ultimum deducte (in imminent danger of perishing), *Id. Od. ii. 7. 1.*

Urges flebilibus modis Myten ademptum, *Id. Od. ii. 9. 10.*

Ademptus Hector, *Id. Od. ii. 4. 10.*

b. This custom is doubtless of Grecian origin. There are other kinds of tropes which are rather due to the refinement of rhetoricians than to the necessity of learners; and which, therefore, may be passed over, as merely loading the memory with useless terms, and obstructing rather than promoting thorough knowledge of the beauties of poetry. We shall mention one only—the Hyperbole, which magnifies or diminishes an object much beyond the bounds of strict truth. Of this we subjoin two examples.

Quis non Latino sanguine pinguior campus, sepulchris insipia prælia testatur auditumque Medis Hesperie sonitum ruinae? Qui gurges aut quæ flumina, &c. *Hor. Od. ii. 1. 29.*

Illius immense ruperunt horrea masses, Virg. G. i. 40. So in Tibullus, Distendet spicis horrea plena Ceres, ii. 5, 84.

§ 6. We here take leave of the trope. Of inferior figures, there are some affecting the thought, others the words. We shall begin with the former.

a. Antithesis is a figure which sets one part of a sentence in opposition to another.

Improbe, multarum quod fuit, unus habes, Oo. Her. xv. 20.

Sed merita et famam corpusque animumque pudicum cum male perdidierim, perdere verba leve est, Id. Her. vi. 5.

Coepisti mellus quam desinis; ultima primis cedunt; dissimiles hic vir et ille puer, Id. Her. ix. 23.

Gratias tibi maximas Catullus agit pessimus omnium poeta: tanto pessimus omnium poeta quanto tu optimus omnium patronus, Catal. xlvii. 4.

Una de multis face nuptiali digna, Hor. Od. iii. 11. 33.

Privatus illis census erat brevis, commune magnum, Hor. Od. ii. 15. 13.

Pallida Mors æquo pulsat pede pauperum tabernas regumque turres, Hor. Od. i. 4. 13.

The Antithesis is a glittering, but not a valuable ornament. Its proper place is in an epigram, or in playful poetry. Quid's continual effort to comprehend as many as possible in his couplets often make him very tiresome. He is successful sometimes; is often very smart and ingenious in balancing his antitheses, especially when they lie rather in the thought than in the words. The figure, however, should be carefully excluded from grave, elevated and passionate subjects. An antithesis may be neat, amusing, and ingenious; but can never be either dignified or pathetic. How much, then, is it out of place (where it is so often found) among the high-flown narratives of the Metamorphoses, or the plaintive sorrows of the Heroides.

b. By the *Oxymoron* (ὀξύμωρον), words seemingly contradictory are united together. This is very usual in the Greek.

Μήτηρ ἀμήτωρ,* δῶρα ἄδωρα ἐχθρῶν, in Sophocles ; and in all the tragedians such phrases occur as γάμος ἄγαμος, παρδίνος ἀπαρδίνος, πολέμος ἀπόλεμος, κόσμος ἄκοσμος, χάρεις ἄκαρις, γλυκύνικρος, &c.

Facili sævitia negat, Hor. Od. ii. 12. 26.

Insanientis dum sapientiæ consultus erro, Id. Od. i. 34. 2.

Impietate pia est, Ov. Met. viii. 477.

Facto pius et sceleratus eodem, Ov. Met. iii. 236.

c. *Interrogation* is sometimes used with great effect in the expression of a passion, as indignation or complaint. One example will suffice.

Quid non mortalia pectora cogis, auri sacra fames? Virg. Æn. iii. 57.

d. *Apostrophe* is an address to some object beside the immediate and principal subject. There are three modes of employing this figure. First, when inanimate or irrational beings are addressed to add force or pathos.

Si mens non læva fuisset, impulerat ferro Argolicas fœdare latebras: Trojaque nunc stares Priamique arx alta maneres, Virg. Æn. ii. 56.

Crudeles somni, quid me tenuistis inertem? At semel æternâ nocte premenda fui; vos quoque crudeles venti nimiumque parati, flaminaque in lacrymas officiosa meas, Ov. Her. x. 111.

Validam vi corripit hastam—vociferans: Nunc O nunquam frustrata vocatus hasta meos, Virg. Æn. xii. 95.

Terretur minimo pennæ stridore columba unguibus, accipiter, saucia facta tuis, Ov. Tr. i. 1. 75.

Again, when the person of the narrative is in danger or distress, or dead, he is sometimes addressed by the poet in his own person. Thus Ovid, in the story of Narcissus,

Credule, quid frustra simulacra fugacia captas? Quod petis est nusquam, &c. Met. iii. 432.

* O mother, yet no mother, 'tis to you
My thanks for these distinguish'd claims are due.—Savage.

Arge jaces, quodque in tot lumina lumen habebas extinctum est, *Id. Met. i. 718.*

Inde domum repetens puppim conscendit Arion; atque ita quæsitâ arte ferebat opes. Forsitan, infelix, ventos undamque timebas, &c., *Id. Fast. ii. 95.*

But the great use of apostrophe, and where it appears to most advantage, is in enumeration; by which the tedium of a monotonous catalogue of names is avoided, and an agreeable variety produced.

Pereunt Hypanisque Dymasque, confixi a sociis; nec te tua plurima, Pantheu, labentem pietas nec Apollinis infula textit, *Virg. Æn. ii. 427.*

Hæc Decios, Marios, magnosque Camillos, Scipiadas, duros bello, et te, maxime Cæsar, *Id. G. ii. 170.*

Quis te, magne Cato, tacitum, aut te, Cosse relinquat? *Id. Æn. vi. 841.*

Nec Tantalus undam captavit refugam, stupuitque Ixionis orbis; nec carpsere jecur volucres, urnisque vacarunt Belides, inque tuo sedisti, Sisyphæ, saxo, *Ov. Met. x. 41.**

(Tellus) edidit innumeras species, partimque figuras rettulit antiquas, partim nova monstra creavit; illa quidem nollet, sed te quoque, maxime Python, tum genuit, *Id. Met. i. 436.*

Vos quoque, flexipedes hederæ, venistis, *Id. Met. x. 99.*, after a list of the trees which followed Orpheus.

Ipse ego cana legam——mala castaneasque nuces——addam cerea pruna,——et vos, O lauri carpam, *Virg. Ecl. ii. 54.* See also *G. i. 215.*

e. Epiphonema, or exclamation, is used to express strong and sudden emotions, or in weighty sentiment; but beware of its frequent introduction.

Tantæne animis cœlestibus iræ? *Virg. Æn. i. 11.*

* The very point imitated by Pope, in his Ode on St. Cæcilia's day.

Thy stone, O Sisyphus, stands still,
Ixion rests upon his wheel,
And the pale spectres dance.

Tantæ mollis erat Romanam condere gentem! *Id. ib.* 37.

Tantum relligio potuit suadere malorum! *Lucr. i.* 101.

Tantus amor laudum, tantæ est victoria curæ! *Virg. G. iii.* 112.

Vix Dædalus ipse reverti ad limen potuit; tanta est fallacia tacti! *Qv. Met. viii.* 167.

Heu quantæ scelerum mortalibus agris naturam nescire Dei! *Sil. iv.* 127.

Heu quantum fati parva tabella vehit, *Ov. Fast. ii.* 405.

Poenè simul visa est, dilectaque, raptaque Diti; usque aded est properatus amor, *Id. Met. v.* 395.

Aded in teneris consuescere multum est, *Virg. G. ii.* 272.

Heu quàm difficile est crimen non proderè vultu! Vix oculos attollit humo, *Ov. Met. ii.* 447.

Quantum animis erroris inest! Parat inscia rerum infelix epulas hostibus, &c., *Id. Fast. ii.* 789.

f. Apostrophe (ἀποσιώπης), called by Cicero reticentia, is a sudden breaking off of the discourse from violent emotion.

Quos ego—— Sed motos præstat componere fluctus, *Virg. Æn. i.* 135. He was going on to say *gravissimè ulciscar, puniam*, or some such thing, but is interrupted by the necessity of composing the raging sea.

Cantando tu illum?—— (vicisse te ais), *Id. Ecl. iii.* 25.

Novimus et qui te—— (corruperit), *Id. Ecl. lii.* 8.

Ecquis erit mecum juvenis qui primus in hostem—— (irruat), *Id. Æn. ix.* 51.

Dones Calchante ministro—— Sed quid hæc autem nequidquam ingrata revolve? *Id. Æn. ii.* 100. Sinon, with consummate art, breaks off his narrative just as he has raised the expectations of his hearers to the highest.

Quem quidem ego si sensero—— Sed quid opus est verbis, *Ter. Andr. i.* 1. 135.

Egone illam——? quæ illum——? quæ me——? quæ non——? Sine modo: mori me malum. Scitiet qui vir siem, *Id. Eun. i.* 1. 20., i.e. Egone illam tædedit? quæ illum recepit? quæ

me exclusit? quæ non *admisit me*—? The expressions of violent resentment.

§ 7. The figures of words are, for the most part, *trivial enough*. Some we shall mention, which have force, in their proper places; but their use depends more upon good taste and observation than any precepts that could be given.

a. *Brachylogia* is the condensing of two ideas or more into one; as in the following examples.

Liquefactaque saxa sub auras cum gemitu glomerat, Virg. Æn. iii. 576., i. e. agit sub auras glomerans.

Pars pedibus plaudunt choreas, Id. Æn. vi. 644., i. e. ducunt choreas cum plausu pedum.

Jurandasque tuum per nomen ponimus aras, Hor. Epist. ii. 1. 16., i. e. tangendas, sic ut juremus per nomen tuum.

Terruit gentes grave ne rediret sæculum Pyrrhæ, Id. Od. i. 2. 5., i. e. terruit ut timerent ne, &c.

Ne virilis cultus in cædem et Lycias proriperet catervas, Id. Od. i. 8. 15., i. e. proderet ut proriperetur.

Multos pallere colores, Prop. i. 15. 39., i. e. pallendo referre,

b. *Asyndeton*, is the omission of the connecting particle.

Quæ nos— omnibus exhaustos jam casibus omnium egenos, urbe, domo socias, Virg. Æn. i. 602.

c. *Polyyndeton*, or the frequent repetition of the copulative, was noticed in the last Book, Chap. iii. §. 39.

d. By *Epitaxis* the same word is repeated with emphasis.

O cives, cives, quærenda pecunia primum, virtus post nummos, Hor. Epist. i. 1. 53.

Sed moriamur, ait, sic, sic juvat ire sub umbras, Virg. Æn. iv. 660.

Me, me, adsum qui feci, in me convertite ferrum O Rutull, Id. Æn. ix. 427.

Sed fugit interea, fugit irreparabile tempus, Id. E. iii. 264.

Eheu ! fugaces Postume, Postume, labuntur anni, *Hor. Od.* ii. 14. 1.

Quam pius Æneas, tibi enim tibi maxima Juno mactat, *Virg. Æn.* viii. 84.

e. Climax, or gradation, is a figure which, by the same word, connects consequents with antecedents.

Mars videt hanc, visamque cupit potiturque cupitâ, *Ov. Fast.* iii. 21.

Torva læna lupum sequitur, lupus ipse capellam, florentem cytismum sequitur lasciva capella, *Virg. Ecl.* ii. 63.

f. Anaphora is the repetition of the same word at the beginning of successive sentences.

Nunc animis opus, Ænea, *nunc* pectore firmo, *Virg. Æn.* vi. 40.

Nate, meæ vires, mea magna potentia solus, *nate* patris summi, *Id. Æn.* i. 216.

Ipsæ te, Tityre, pinus, *ipsi*, te fontes, *ipsa* hæc arbusta vocabant, *Id. Ecl.* i. 39.

Nam neque Parnassi vobis juga, *nam neque* Pindi ulla moram fecere, *Id. Ecl.* x. 11.

Sybarin *cur* properas amando perdere ? *cur* apricum, &c.—*cur* neque militaris, &c.—*cur* timet, &c., *Hor. Od.* i. 8. 1.

Eheu ! *quantus* equis, *quantus* adest viris sudor ! *quanta* moves funera Dardanæ genti, *Id. Od.* i. 15. 9.

Cedes coemptis saltibus et domo villâque, &c.—*cedes* et exstructis in altum, &c., *Id. Od.* ii. 3. 17.

Quid tibi cum Cirrhâ, *quid* cum Permessidos undâ ? *Mart.* x. 13.

Dicam horrida bella, *dicam* acies, &c., *Virg. Æn.* vii. 41.

Turpe erit, in miseris veteri tibi rebus amico auxilium nullâ parte tulisse tuum ; *turpe*, referre pedem—*turpe* laborantem deseruisse ratem ; *turpe*, sequi casum, *Ov. Pont.* ii. 6. 19.

Vino forma perit, *vino* corrumpitur ætas, *vino* sæpe suum nescit amica virum, *Prop.* ii. 33. 33.

Aurum omnes fictâ jam pietate colunt, *auro* pulsa fides, *auro* venalia jura, *aurum* lex sequitur, *Id.* iii. 13. 48.

Tuta frequensque via est, per amici fallere nomen, *tuta frequensque* licet sit via, crimen habet, *Ov. A. A.* i. 210.

Otium Divos rogat in patenti, &c., *otium* bello furiosa Thrace, *otium* Medi, &c., *Hor. Od.* ii. 16. 1.

g. By *Anadiplosis* the same word is made to begin a sentence which concluded the preceding one.

Sequitur pulcherrimus Astur; Astur equo fidens, *Virg. Æn.* x. 180.

Timidisque supervenit *Ægle*, *Ægle* Naiadum pulcherrima, *Id. Ecl.* vi. 20.

Pierides vos hæc facietis maxima Gallo; Gallo, cujus amor tantum mihi crescit in horas, &c., *Id. Ecl.* x. 72.

Ecce Dionæi processit Cæsaris astrum, astrum quo segetes gauderent frugibus, *Id. Ecl.* ix. 47.

In morem fluminis Arctos, Arctos, Oceani metuentes æquore tingi, *Id. G.* i. 246.

Sit Tityrus Orpheus, Orpheus in silvis, *Id. Ecl.* viii. 55.

Deiphobum vidit lacerum crudeliter ora, ora manusque ambas, *Id. Æn.* vi. 495.

Concurrunt Tyrrhenæ acies atque omnibus uni, uni odiisque viro telisque frequentibus instant, *Id. Æn.* x. 691.

Crudelis mater magis an puer improbus ille? Improbus ille puer crudelis tu quoque mater, *Id. Ecl.* viii. 50.

Tu mea compones et dices, ossa, Properti, hæc tua sunt, eheu! tu mihi certus eras! Certus eras eheu, &c., *Propert.* ii. 24. 36.

Tecta velint reparare Trojæ. Trojæ renascens alite lugubri fortuna, &c., *Hor. Od.* iii. 3. 60.

h. *Epanalepsis* takes place when the word in the beginning of the first member of a sentence closes the last member.

Ambo florentes ætatibus, Arcades *ambo*, *Virg. Ecl.* vii. 4.

Multa super Priamo rogicans, super Hectore multa, *Id. Æn.* i. 754.

Victus amore tuo, cognato sanguine victus, *Id. Æn. xii. 29.*

Hujus ero vivus, mortuus hujus ero, *Propert. ll. 1. 12.*

Crescit amor nummi quantum ipsa pecunia crescit, *Juv. iv. 33.*

By this figure the pentameter verse, in an Elegiac couplet, is concluded in the same words which begin the hexameter.

Phosphore redde diem; quid gaudia nostra moraris? Cæsare venturo, Phosphore redde diem, *Mart. viii. 21.*

Qui bibit, inde furit; procul hinc discedite, queis est cura bonæ mentis! qui bibit, inde furit, *Ov. Fast. iv. 312.*

Militat omnis amans, et habet sua castra Cupido; Attice, crede mihi, militat omnis amans, *Id. Am. i. 9. 1.*

Una dies Fabios ad bellum miserat omnes; ad bellum missos perdidit una dies, *Id. Fast. ii. 255.*

There is nothing to admire in any of these specimens. It is one of those cold prettinesses to which the epigrammatic nature of the Elegiac couplet offers so strong temptation; and in which young hands delight to compete with Ovid. They had better leave him to the undisputed supremacy of a most faulty style.

i. Polypytoton (πολλυπυτοτον) is the repetition of the same declinable word in a different state.

Una salus victis, nullam sperare salutem, *Virg. Æn. ii. 354.*

Torva læna lupum sequitur, lupus ipso capellam, *Id. Ecl. ii. 63.*

Si pereo, manibus hominum perisse juvabit, *Id. Æn. iii. 606.*

Intentaque brachia remis intenti expectant, *Id. Æn. v. 136.*

Componens manibusque manus, atque oribus ora, *Id. Æn. viii. 486.*

Hæret pede pes, densusque viro vir, *Id. Æn. x. 361.*

Obvia signis signa, pares aquilas, et pila minantia pilis, *Lucan. i. 6.*

Et lacrymæ prosunt, lacrymis adamante movebis, *Ov. A. A. i. 659.*

Cedere jussit aquam; jussa recessit aqua, *Id. Fast. ii. 124.*

Et quæ non puduit ferre, tulisse pudet, *Id. Am. iii. 10. 30.*

Spectantem specta, ridenti mollis ride, Id. Rem. 279.

Heu quantum scelus est in viscera viscera condi, congestoque avidum pinguescere corpore corpus, alteriusque animantem animantis vivere letho, *Id. Met. xv. 89.*

Marco sub iudice palles? Marcus dixit: ita est! assigna, Marce, tabellas, *Pers. v. 80.*

Scire tuum nihil est nisi te scire hoc sciat alter? *Id. i. 27.*

This figure is a favourite with the comedians.

Hoc est mel melle dulci dulcius, *Plaut. Truc. ii. 4. 20.*

Optime optumo optumam operam das, *Id. Amph. ii. 3. 8.*

Iustam rem et facilem esse oratum a vobis volo; nam iustè ab iustis iustus sum orator datus, nam iniusta ab iustis impetrare non decet, iusta autem ab iniustis petere insipientia est, *Id. Amph. prol. 33.*

À. Antanaclasis, an Ovidian *jeu de mots*, is the repetition of the same word in a different sense.

Pace tuâ, si pax ulla est tibi Pontica tellus—pace tua dixisse velim, &c. Ov. Pont. iii. 1. 7. The latter *pax* is used in its proper sense, the former in that of *venia*.

Flamma rogi flammæ finiet una meas, Ov. Her. xvi. 162.

Arge jaces, quodque in tot *lumina lumen* habebas extinctum est, *Id. Met. i. 718.*

l. Paranomasia, another melancholy instance of depraved taste, at least in such poems as those of Ovid; in comedies and epigrams it is not out of place. This figure is a mere play of words similar in sound—a pun, in fact.

Inceptio est *amentium*, haud *amantium*, *Ter. Andr. i. 3. 33.*

Tibi erunt *parata verba*, huic homini *verbera*, *Id. Heaut. ii. 2. 115.*

Quo tempore *prædium* dedisti, mallet tu mihi *prandium* dedisses, *Mart. xi. 14.*

Et *Venus* in *venis*, ignis in igne furit, *Ov. A. A. ii. 658.*

Vera facis, sed *sera* mihi convicia culpæ, *Id. Pont. ii. 6. 7.*

Sive legenda, sive tegenda putes carmina quæ dedimus, Auson. Ep. 21.

Orta salo, suscepta solo, patre edita cælo, Id. Ep. 32.

Posses ornatus, posses oneratus haberi, Id. Idyl. iv.

Amor et melle et felle est fecundissimus, Plaut. Cistell. iv. 3. 32.

Video senium squalidum, ægrum, pannis annisque obsitum, Ter. Eun. ii. 2. 5.

Aut appone dapes Vare, vel aufer opes, Mart. iv. 78.

From these trashy baubles, these icicle ornaments, cold, glittering, and worthless, the good taste and discernment of every one that has a probability of success in composition will sufficiently protect him. There are others, such as Homœoptoton, Homœoteleuton (*ὁμοιοπῆκτον, ὁμοιοτέλευτον*), Epanados, Ploce, Parenomenon, Parechesis, &c., the distinctions and illustrations of which may be entertaining exercise for rhetorical subtilty, but useless for all practical purposes. Too close an attention to these minute decorations leads to a neglect of the nobler merits of composition. The poets of the silver age were very guilty in this respect; those of the brazen age were intolerable. Nothing was thought worthy of a man of wit but what was shining and pointed; and thus works of real merit are so loaded with affectation and laboured brilliances, that they have found no favour in the eyes of a more discerning age.

§ 8. Parentheses have often a very good effect in composition. First in exclamations inserted parenthetically—

Occupat hunc (vires insania fecerat!) Ino, Ov. Met. iv. 527.

Sustinet ire illuc—(tantum odiis iræque dabat!) Saturnia Juno, Id. Met. iv. 447.

Quæque carent ventis et solibus ossa Quirini (Nefas videre!) dissipabit insolens? Hor. Epod. xvi. 13. .

Interque signa (turpe!) militaria, Sol aspicit conopeum, Id. Epod. ix. 15.

Et hostium (proh curiâ inversique mores!) consenuit socerorum in arvis, Id. Od. iii. 5. 6.

Quatenus (heu nefas!) virtutem incolumem odimus, *Id. Od.* iii. 24. 30.

In descriptions, such words as *cerne, respice, vides, memini*, &c. in conjecture and narrative, such as *puto, credo, crede mihi*, &c. are often put in parentheses.

Jam summas arces Tritonia (respice) Pallas insedit, *Virg. Æn.* ii. 615.

Ille (vides) purâ juvenis qui nititur hastâ, *Id. Æn.* iv. 760.

At (puto) per terras iter est, *Ov. Met.* xi. 425.

Vestras (puto) contigit aures, *Id. Met.* xv. 497.

Populus est (memini) fluviali consita ripâ, *Id. Her.* v. 25.

Nox erat incipiens (namque est meminisse voluptas), *Id. Her.* xviii. 55.

Immutatque meum (videor sensisse) figuram, *Id. Met.* vii. 727.

Bacchum in remotis carmina rupibus vidi docentem (credite posteri) Nymphasque discentes, &c. *Hor. Od.* ii. 19. 1.

Dent ocyus omnes, quas meruere pati (si stat sententia) pœnas, *Ov. Met.* i. 242.

With the particle *nam* or *enim* a parenthesis is particularly graceful.

Namque (fatebor enim) dum me Galatea tenebat, &c. *Virg. Ecl.* i. 32.

Et tu (potes nam) solve me dementiâ, *Hor. Epod.* xvii. 45.

Quamque potes profugo (nam potes) affer opem, *Ov. Tr.* i. 5. 46.

Impiæ (nam quid potuere majus?) Impiæ sponso potuere duro perdere ferro, *Hor. Od.* iii. 11. 30.

In wishes, short remarks, &c. it has a good effect—

Hos illi (quod nec benè vertat) mittimus hædos, *Virg. Ecl.* ix. 6.

Ipsæ arduus altaque pulsat sidera (Di talem terris avertite pestem!) nec visu facilis, *Id. Æn.* iii. 619.

Tum magnum exitium (quod Di prius omen in ipsum convertant!) Priami imperio Phrygibusque futurum, *Id. Æn.* i. 190.

Aggredere O magnos (aderit jam tempus!) honores, *Virg. Ecl.* iv. 48. This is spoken in prophetic enthusiasm.

Pœnitet O! (si quid miserorum pœnitet ulli) &c. *Ov. Pont.* i. 59.

Nunc victi, tristes (quoniam sors omnia versât), &c. *Virg. Ecl.* ix. 5.

Cantantes licet usque (minus via lædet) eamus, *Virg. Ecl.* ix. 64.

Sunt ibi (si vivunt) nostrâ quoque consita quondam poma manu, *Ov. Pont.* i. 8. 47.

Quod spiro et placeo (si placeo) tuum est, *Hor. Od.* iv. 3. 24.

Dumque (quod O breve sit!) lumen solare videbo, *Ov. Tr.* v. 9. 37.

Virque (sed O possis!) et puer Hylle vale, *Id. Her.* ix. 168.

These two last instances have great pathos.

Interrogations in parentheses are very neat—

Nec tamen irascor (quis enim succenset amanti?), &c. *Ov. Her.* xvii. 35.

Omnia sed verëor (quis enim securus amavit), &c. *Id. Her.* xix. 109.

§ 9. Speeches are great ornaments to a poem, if executed with good taste and attention to the characters and situations of the speaker. For,

Intererit multum Davusne loquatur an heros,
Maturusne senex an adhuc florente juventâ
Fervidus, an matrona potens, an sedula nutrix,
Mercatorne vagus, cultorne virentis agelli,
Colchus an Assyrius, Thebis nutritus an Argis.

Hor. A. P.

The speeches in the *Æneid* are remarkably good; they are well suited to circumstances and characters. Witness that of *Æneas*, *Æn.* i. 198. and again, *Æn.* ii. 77.; the parting words of Dido and *Æneas*, iv. 305; the dispute of Turnus and Drances, *Æn.* xi. 343, &c. Lucan is sadly deficient in this point. His

shivering boatman, when called up at night to put across to Italy, recounts the signs of bad weather with the minuteness and elegance of Virgil in the *Georgics*; and presently after, when the vessel was in danger of being lost, the famous exclamation of Cæsar "*audacter perge, Cæsarem vehis et Cæsaris fortunam,*" is spun out into a pompous oration of nearly twenty lines. There is, however, a noble speech of Cato, *il.* 286. In *Lyric* poetry, speeches require good management to avoid heaviness. We have seen some modern Odes (prize Odes too) which were made up almost entirely of a long speech, and what was worse, spoken by an allegorical personage—Liberty, or Peace, or some such being. This is neither in good taste nor consistent with the practice of Horace. In the *Alcaic* Odes, Horace has but two speeches; and for each a good reason may be given. In *B.* *iii.* 3. he has put into Juno's mouth expostulation and advice which he would have hardly ventured in his own person; and the confession of Roman merit wrung from a baffled enemy [*B.* *iv.* 4] has certainly more weight than any direct encomium. There are three other speeches from fabulous characters; the noble prophecy of Nereus which occupies nearly the whole of the fifteenth ode of the first book; the lamentation of Europa [*iii.* 27], and the parting words of Hypermnestra to her husband at the end of the second ode, *B.* *iii.* A speech incidentally introduced, arising fairly and immediately out of the subject, and not too much prolonged, is very allowable.

Ornaments of style arising from copiousness:—

Copiousness of diction is produced both by varying words or phrases expressive of the same thing; and by periphrasis or circumlocution.

§ 10. The variation of words, phrases, and constructions, is one of the great arts of a poet. To avoid using the same terms by synonymes, by tropical expressions and by moderate periphrases, requires considerable command of phrases, and much study of the best models. The teacher should be careful to point out to his pupils any remarkable instance of skill and good taste in this respect: as when Virgil, speaking of the wooden horse [*Æn.* *ii.*], varies its appellation with extraordinary copiousness. He calls it, *donum exitiale, moles, insidiæ, suspecta dona, lignum, machina,*

simulacrum, effigies, sacrum robur, monstrum infelix; and again by a metonymy mentions, costæ, cæcum latus, cavernæ ingentes, cavæ, uteri latebræ, curvum compagibus alvum, uterus, Argolicæ latebræ, tergum. Horace, wishing to express good wine, mentions Cæcubum, prælo domitam Caleno uvam, Falernæ vites, Formiani colles. So we may call a ship, prora, puppis, carina, rostrum, trabs, alnus, pinus, phaselus, cymba, ratis, biremis, triremis. You do not say that a tree "*proferet novas frondes*," but *mirabitur*; not, "*retia tenduntur*," but, "*retia dolum meditantur cervis*," not, "*imbuitur lana coloribus*," but, "*bibit colores*," "*mentitur colores*," &c. This is the application of the figures before explained.

§ 11. A great source of copiousness is what is called *ἰξεργασία*, or the accumulation of phrases expressing the same idea, which some reckon among the legitimate figures of speech. It is not tautology, or the same thing repeated in other terms, but the representation of the same idea by different images; as in the fine lines of Ovid—*Met.* i. 73.

Os homini sublime dedit, cœlumque tueri
Jussit, et erectos ad sidera tollere vultus.

The account of the same thing is repeated in three different ways. He has also expressed the simple fact "it is the beginning of spring," by nine different images in the course of twelve lines, *Trist.* iii. 1. The lines of Virgil, *Æn.* ii. 546.

Quem si fata virum servant, si vescitur aurâ
Æthereâ, neque adhuc crudelibus occubat umbris,

have been severely attacked for the tautologies contained in them. Heyne defends them on the ground that the unwillingness of the Trojans to believe their chieftain dead makes them dwell long upon the idea of his life being preserved. The fault, however, if fault it be, does not lie at Virgil's door, unless it be for imitating his model in the wrong place, for the expression is borrowed from Homer, *Odys.* γ and ζ.

εἴπε ἔτι ζῶσι, καὶ ὄρε' φάος ἡλίοιο,
εἰ δ' ἥδη τίθνηκε, καὶ εἰν αἶδαο δόμοισιν.

There is a remarkable instance of *Exergasia* in Ovid [*Am.* i. 15. 9.], where the apophthegm "poets live for ever" is ex-

panded through twenty-one verses with an admirable variety of phrase, applicable to the works of each poet mentioned. Thus, of the "Trojani belli scriptor," he says,

Vivet Mæonides Tenedos dum stabit et Ide,
Dum rapidas Simoïs in mare volvet aquas.

Of Hesiod, the agricultural bard,

Vivet et Ascræus dum mustis uva tumebit,
Dum cadet incurvâ falce resecta Ceres.

Of Aratus, who wrote on the phenomena of nature,

Cum solè et lunâ semper Aratus erit.

Menander was the principal writer of the New Comedy, and his immortality is thus promised by allusion to the characters he introduces.

Dum fallax servus, durus pater, improba lena
Vivent, dum meretrix blanda, Menandros erit.

The whole of the passage is well worth reading.

Death is an event that must necessarily be often mentioned in such a poem as the *Æneid*. Mark the tasteful variety with which Virgil introduces it, in the following instances. Olli dura quies oculos et ferreus urget somnus, in æternam clauduntur lumina noctem.—Purpuream vomit ille animam.—Unâ eâdemque viâ sanguisque animusque sequuntur.—Illi solvuntur frigore membra, vitæque cum gemitu fugit indignata sub umbras.—Omnis et unâ delapsus calor atque in ventos vita recessit.—Confixi exspirant, multo vitam cum sanguine fundunt.—Labitur exsanguis labuntur frigida letho lumina, purpureus quondam color ora reliquit.—Collapsos artus atque arma cruenta cerebro sternit humi moriens.—Sanguinis ille vomens rivos cadit. Volvitur Euryalus letho pulchrosque per artus it cruor, inque humeros cervix collapsa recumbit.—At ille fronte ferit terram, et crassum vomit ore cruorem, &c. What elegant and powerful variety. Others may be seen under the head of *Euphemism*.

In the *Georgics*, that most finished poem, it required no small taste and skill to avoid mean and low terms that might create a disgust to so simple a subject. On the other hand, very elevated and high-sounding diction would give still greater offence. By the few instances subjoined, from the beginning of the first

Georgic, it may be seen how happily Virgil has steered clear of either extreme; and, which is more to our present purpose, the variety with which he represents the same idea.

Ploughing should begin.

Depresso inelplat jam tum mihi taurus aratro
Ingemere, et sulco attritus splendescere vomer, 45.

Vermin injure the grain.

Tum variae illudunt pestes: saepe exiguis mas
Sub terris posuitque domos atque horrea fecit:
Aut oculis capti fodere cubilia talpæ:
Inventusque cavis bubo, et quæ plurima terræ
Monstra ferunt: populatque ingentem farris acervum
Curculio, atque inopi metuens formica senectæ, 181.

If the flower of the nut prevail, the harvest will be a good one; if the leaves, a bad one.

Contemplator item quum se nux plurima sylvis
Induet in floram, et ramos curvabit olentes:
Si superant fetus, pariter frumenta sequentur,
Magnaque cum magno veniet tritura calore;
At si luxuriâ foliorum exuberat umbra,
Nequidquam pinguis paleâ teret area culmos, 187.

Sow beans, &c., in the Spring.

Vere fabis satio: tum te quoque, Medica, putres
Accipiunt sulci; et millo venit annua cura, 218.

Before you sow—

Debita quam sulcis committis semina, quamque
Invitæ propères anni spem credere terræ, 223.

What must be done in Spring and Autumn.

Quid tempestates autumnî et sidera dicam
Atque ubi jam breviorque dies et mollior æstas,
Quæ vigilanda viris? Vel cum ruit imbriferum ver,
Spicea jam campis cum messis inhorruit, et cum
Frumenta in viridi stipulâ lactentia turgent? 311.

Signs of the weather certain.

Ipse pater statuit quid mæstrua luna moneret;

*Quoniam nigræ cederent austri; quid sæpe videntes
Agricolæ propius stabulis armenta tenerent, 353.*

These lines are exquisite.

§ 12. Periphrasis is the expression of an idea circuitously instead of simply and directly—using more words, in fact, than the sense absolutely requires. Many periphrastic expressions, which would be absolutely ridiculous in prose, are highly ornamental in poetry. Periphrasis is of two kinds; of the word and of the thing. We will begin with the former.

§ 13. Periphrasis of the word may be considered with reference to the substantive, the verb, and the particle.

a. Two substantives are often put periphrastically for one; and of these the former, or governing, substantive, indicates the quality or circumstances of the latter; as, *Catonis virtus*, for *Cato*; *labor Herculis*, for *Hercules*.

Narratur et prisci Catonis sæpe mero caluisse virtus, Hor. Od. iii. 21. 11., i. e. Cato.

Ubi se a vulgo et scenâ in secreta remorant virtus Scipiadae et mitis sapientia Læli, Id. Sat. ii. 1. 72.

Nitor Hebri simul humeros lavit in undis, Id. Od. iii. 12. 5.

Nec sic cœlestem flagrans amor Herculis, Heben, Prop. i. 12. 23.

Quæ miser ignotis error perpassus in oris Herculis, indomitus fleverat Ascanio, Id. i. 20. 15.

Una Clytemnestræ stuprum vehit, Id. iv. 7. 57.

Te sœtus accepto Thræcis Polymnestoris auro nutrit, Id. iii. 13. 55. Propertius is fond of this circumlocution.

Hoc caverat mens provida Reguli, Hor. Od. iii. 5. 13.

Non tibi Tyndaridis facies invisâ Lacœnæ, Virg. Æn. ii. 601.

Occurrit—Parthenopæus et Adrasti pellentis imago, Id. Æn. vi. 480.

Electos juvenes, simul et decus innuptarum, Catul. lxi. 78. innuptæ, virgines.

Quas ne per litora fusas colligeret rapido *victoria Cæsaris* actu,
Lucan. ix. 30. Cæsar then victorius.

Ducis ne ceperit arma *furor* patres, *Sil.* i. 671.

Sed postquam clades patefecit et horrida bella, orantum squalor,
Id. ib. 620.

Democriti quod sancta viri *sententia* ponit, *Lucr.* iii. 372., and
v. 621.

Inquit *sententia* dia *Catonis*, *Hor. Sat.* i. 232., taken probably
from Lucilius, "Valeri *sententia* dia."

Forma tum vertitur *oris* antiquum in Buten, *Virg. Æn.* ix.
646.

Atque in præsepibus ursi sævire, ac *formæ* magnorum ululare
luporum (lupi), *Id. Æn.* vii. 18.

Tum ferri rigor atque argutæ lamina serræ, *Id. G.* i. 143. So
in Lucretius, horror ferri, vi. 1009., rigor auri, i. 492., glacies
æris, i. 493.

An quietum *Pompili regnum* memorem an superbos *Tarquini
fuses*...an *Catonis* nobile lethum, *Hor. Od.* i. 12. 33. "Shall I
mention Numa, or Tarquin, or Cato?" How poetically has he
varied this catalogue of names.

Mox trahitur manibus *regum fortuna* retortis, *Id. Ep.* ii. 1. 191.
This is a very striking instance.

Ductaque per vias *regum colla* minantium, *Hor. Od.* ii. 12. 12.
The image of the captured kings, with bare and stooping necks,
about to pass under the yoke, is admirably represented by the
word *colla*.

b. Sometimes the genitive case is changed into an adjective.

Perrupit Acheronta *Herculeus labor*, *Hor. Od.* i. 3. 37., i. e.
Hercules.

Domitosque *Herculeâ* manu Telluris juvenes, *Id. Od.* ii. 12. 6.

Quod tamen *Herculeæ* sustinuere manus, *Ov. Fast.* ii. 311.

c. In the names of cities, rivers, and mountains, the words
urbs, *mœnia*, *arx*, *domus*, *fons*, *amnis*, *unda*, *mons*, &c. are peri-
phrastically employed.

Urbs Trojæ, *Virg. Æn.* i. 565. Urbs Patavi, *Id. ib.* 244. Urbs Buthroti, *Id. Æn.* iii. 293. Urbs Elidis, *Id. Æn.* vi. 588.

Mœnia Lavini (for Lavinium), *Id. Æn.* i. 262. Bimaris Corinthi mœnia, *Hor. Od.* i. 7. 3. Bari mœnia piscosi, *Id. Sat.* i. 5. 97.

Carthaginis arces, *Virg. Æn.* i. 302. 370. iv. 347. Domos Carthaginis altæ, *Id. Æn.* iv. 97.

Fons Timavi, *Id. Æn.* i. 244. Amnis Eridani, *Id. Æn.* vi. 659. Tiberinæ undæ, *Hor. Od.* iii. 12. 8. Tiberinum flumen, *Id. Epist.* i. 11. 4. Tiberina fluenta, *Virg. Æn.* xii. 35.

Lustrat Aventini montem, *Id. Æn.* viii. 231.

d. The use of *corpus*, *caput*, *tergum*, with the names of men and animals is a common periphrasis, especially in the plural, and when a number is spoken of. *Tergum*, however, is never thus used, except with reference to brute animals.

Quo pulchrior alter non fuit, excepto Laurentis corpore Turni, *Virg. Æn.* vii. 649. So Euripides says, δῖμας Ἀγαμέμνονος.

Huc delecta virûm sortiti corpora furtim includunt cæco lateri, *Id. Æn.* ii. 18., i. e. delectos viros.

Septena quotannis corpora natorum, *Id. Æn.* vi. 21.

Nec prius absistit quam septem ingentia victor corpora (ceruorum) fundat humi, *Id. Æn.* i. 198.

Bina boum vobis—dat numero capita in naves, *Æn.* v. 62. So Oppian, κάρηνα ἰλάφων.

Mittit viginti tauros, magnorum horrentia centum terga suum, *Id. Æn.* i. 637.

Quos hominum ex facie Dea sæva potentibus herbis induerat Circe in vultus et terga ferarum, *Id. Æn.* vii. 20.

Lucretius applies the words *tergum* and *corpus* even to inanimate objects; as, Corpus aquæ, ii. 232. Neptuni corpus acerbum, ii. 471., the sea. Corpora lapidum, vi. 101. Tergum terrai, vi. 539. So Homer, ὑπερ νῶτα θαλάσσης, *Il.* β.

e. The substantives *vis* and *potestas* are often elegantly put in a periphrasis. This is borrowed from the Greeks, who put βίη Ἡρακλῆος, for Hercules; σείρις ἰκίων, the mules; μέγας ἑλάνος,

the sun. And this, let it be observed, when *numbers* are not intended.

Vis equorum, *i. e.* equi, *Lucr.* ii. 264. Fortis equi vis, *Id.* iii. 8. Fortis equum vis, *Id.* vi. 549.

Præmissa canum vis, *Id.* iv. 682. Fida canum vis, *Id.* vi. 1220.

Odora canum vis, *Virg. Æn.* iv. 232.

Furit intus aquæ vis, *Id. Æn.* vii. 464.

Utraque vis (winter or summer), *Id. G.* iv. 37.

Nec altæ vis aderat noctis, *i. e.* nox, *Sil.* iii. 199.

Æs, atque aurum, ferrumque repertum est, et simul argenti pondus plumbique potestas, *Lucr.* v. 1241. Auri argentique viata potestas, *Id. ib.* 1270.

f. A periphrasis of gentile names, with the substantive *nomen*, is often used by prose writers, particularly Livy, who puts *nomen Cœnithum*, *Albanum*, *Latinum*, *Volscum*, for the *Cœninenses*, *Albani*, *Latini*, *Volsci*. This, too, is usual in poetry, as *Nomen Romanum*, *Lucan.* i. 360. *Nomen Hesperium*, *Id.* ii. 56. But it is peculiar to poets to put the gentile adjective with *nomen*, not for a whole nation, but for an individual.—“*Silvius, Albanum nomen*,” *Virg. Æn.* vi. 768, *i. e.* *Albanus*. So *Ausonius* calls himself, “*Italum nomen*.” It is used too when a proper name is not signified.—“*Nec fidum fœmina nomen*,” *Tibul.* iii. 4. 61., merely meaning, women are perfidious. Milton, who never neglects whatever is striking and poetical in the ancients, has adopted this phraseology.

By them stood
 Orcus and Hades, and the dreaded name
 Of Demogorgon.—*Par. Lost*, B. ii.

Other periphrases were used by Lucretius which later writers discarded, such as *sæcla*, put periphrastically with a genitive in the sense of *genus*.—*Sæcla ferarum*, ii. 994. vi. 753., for *feræ*. *Sæcla animantium*, ii. 77., for *animantia*. *Sæcla virorum*, vi. 722., for *viri*. *Sæcla scriptorum*, iii. 629. *Sæva sæcla leonum*, for *leoæ*. *Sæculum* is used in a similar sense, vi. 766. v. 848. 864. iv. 1222. ii. 1112. So, too, we find, *Augmen corporis*, ii. 494. iii. 269., for *corpus*. *Augmen guttæ*, vi. 614. *Austus arboris*,

vi. 167., for *arbor*. *Auctus impetis*, vi. 826. *Tactus animi*, ii. 1045., for *animus*. *Tactus corporis*, vi. 117, &c.

g. For adjectives gentile or possessive, the substantives whence they are derived are sometimes put with the prepositions *à*, *de*, or *è*.

Et te memorande canemus pastor ab Amphryso, *Virg. G.* iii. 2. i. e. *Amphrysus*, meaning *Apollo*.

Neque fulgorem reverentur ab auro, *Lucr.* li. 50. i. e. *aurum*, or *auri*.

Præside tuta Deo nemorum secreta subibis, nec de plebe Deo, *Ov. Met.* i. 594.

In hoc hæsit signum de marmore gestu, *Id. Met.* v. 183. See *Virg. Æn.* iv. 457.

Ut rudit à scabrâ turpis asella moldâ, *Id. A. A.* iii. 290, i. e. *molaria*.

Tigris ab Hyrcano gloria rara jugo, *Mart. Spect.* 18.

Psittacus Eois imitatrix ales ab Indis, *Ov. Am.* ii. 6. 1.

Crepuit à Glycerio ostium, *Ter. Andr.* iv. 1. 59. i. e. *Glycerianum*, or *Glycerii*.

Similar expressions are sometimes found in prose writers; as Cicero says, "*poeta de populo*," for *popularem*, *Arch.* 10. And Livy sometimes, in mentioning the place of nativity, "*Turnus ab Aricia*," i. 50. i. e. *Aricinus*. *Tredecim à Rhodo naves*, xxxvii. 22. i. e. *Rhodie*.

h. The preposition *ad*, with its subject substantive, is sometimes put for the adjective or participle corresponding in sense—

Tum Sali ad cantus—adsunt, *Virg. Æn.* viii. 285. i. e. *Salii canentes*, *cantaturi*.

Armiger ante fuit, fidusque ad limina custos, *Id. Æn.* ix. 648. *So, ad limina servi*, *Sil.* i. 66.

Alma parens Idæa Deum, cui Dindyma cordi Turrigeræque urbes, bijugique ad fræna leones, *Id. Æn.* x. 252. i. e. *frænati*.

Lygdamus ad cyathos, *Prop.* iv. 8: 37. i. e. *pecillator*. *So, Formosa nec Herculis uxor ad cyathos*, *Juv.* xiii. 43. Gr. *πρὸς ταῖς κύλικι παῖς*.

Comparasti ad lecticam homines (*lecticarios*), *Catul.* x. 16.

Canes ad venandum (*venatici*), *Ter. Andr.* i. 1. 30.

Many expressions of this kind will be met with in course of reading, which do not belong to this head. Thus Propertius, in "Fortes ad prælia turmas," ii. 8. 7. does not mean "turmas bellicas," but "fortes bello."

So, again, "Nunquam venales essent ad munus amicæ," *Prop.* ii. 13. 21., must not be understood as if *amicæ ad munus* were to be taken together in the sense of mercenary; but, *venales ad munus*, i. e. *munere*.

i. For *quidam*, *aliquis*, *nonnulli*, we often find *est qui*, *sunt qui*.

Sunt quos curriculo pulverem Olympicum collegisse juvat, *Hor. Od.* i. 1. 3.

Est qui nec veteris pocula Massici spernit, &c. *Id. ib.* 19.

Sunt quibus in satirâ videar nimis acer, *Id. Sat.* ii. 1. 1.

This is neither unusual, nor confined to poets. But it is not usual, and it is confined to poets, that for the plural *nonnulli*, *aliqui*, we should find *est qui*, *est quibus*, &c.

Est quibus Eleæ concurrit gloria palmæ; est quibus in celeres gloria nata pedes, *Prop.* iii. 9. 17. This is a palpable Græcism. The Attic writers, of whom Propertius was a great imitator, continually put *ἔστιν οἱ*, *ἔστιν οἷς*, *ἔστιν ἑς*, for *τινὲς*, *τισὶ*, *τινὰς*. Thucydides has *ἔστιν ἃ πολίσματα ἔλα*, he took some places. Arrian, *τάξιν ἄγον, καὶ ἔστιν ἑς τῶν ψιλῶν*.

Many more periphrases may be added, but enough has been said to direct the student's attention to this poetical peculiarity. By keeping in his mind that poets did not think conciseness necessary or meritorious in their writings, he will be less liable to stumble at unusual and circuitous phrases.

For instance. In the line of Virgil, "Nunc hiemem inter se luxu, quàm longa, fovere," *Æn.* iv. 193., he will observe the unusual phrase *quàm longa*. It means no more than "totam hiemem," but how much more elegant and elevated is it. The same occurs, *Æn.* viii. 86., "Tibris eâ fluvium, quàm longa est, nocte tumebat," i. e. *totâ nocte*.

§ 14. a. The first periphrasis of verbs which we shall notice is,

that the participle with the verb *esse* is sometimes put for the verb to which the participle belongs. This is an imitation of the Greeks, who constantly put such expressions as *τυγχάνω γράφον*, *εἶμι γινώσκων*, for *γράφω*, *γινώσκω*.

Id ego jam nunc tibi renuncio, here, futurum, ut *sis sciens*, *Ter. Andr.* iii. 2. 28. iv. 5. 36. *i. e. scias*.

Et magis est animus vitæ claustra *coercens*, et *dominantior*, &c. (magis coercet, magis dominatur), *Lucr.* iii. 396.

Omnia sunt hominum tenui *pendentia* filo (pendent), *Ov. Pont.* iv. 3. 85.

Quisquis erit tali *capiens* sub tempore vitam (capiet), *Manil.* v. 396.

Ignibus usque adeo natura est omnis *abundans*, *Id.* i. 856.

Rabie ferâ *carens* dum animus est, *Catul.* lx. 56.

Scilicet in vario ne solum lumine cœli, aut Ariadneis aurea temporibus *fixa* corona foret (figeretur) sed vos quoque fulgeremus, &c., *Id.* lxiii. 59.

Passages have been produced both from poets and prose writers, as belonging to this head, which, in fact, have nothing to do with it. Such as, "Nec tibi talium res est aut animus deliciarum egens," *Hor. Od.* iv. 8. 9., where the order evidently is, "Nec tibi est (for *habes*) res aut animus, egens (*qui eget*), tal. delic." We may dispose of some passages from Cicero in the same way. "Quoniam semper appetentes gloriæ...atque avidi laudis fuistis," *Manil.* iii.; here *appetentes* is no participle, but an adjective. "Est apud Platonem Socrates, cum esset in custodiâ publicâ, dicens—" *Ad. Div.* i. 25. Here *est* signifies *inducitur*. And the same holds good in this passage: "Est, ut scis, quasi in extremâ paginâ Phædri, his ipsis verbis loquens Socrates," *Or.* 13. "Si quis unquam de nostris hominibus à genere isto non abhorrens fuit," must be understood in this order, "si quis unquam de n. h. fuit, à g. i. non abhorrens," *i. e.* qui non abhorreret. What we have been noticing, then, is not a prosaic phrase. Nor must it be often ventured upon even in poetry.

b. An elegant periphrasis for the future tense is made by the verb *eo*, with the supine in *um*.

In tibi laudem *is quæsitum* (i. e. quæres, quæresca, conaris), *Ter. Heaut.* ii. 3. 74.

Cur te *is perditum* (i. e. perdes, perdere vis), *Id. Andr.* i. 108.

Iræ ereptum aliena bona, *Plaut. Pers.* i. 1. 12.

Vidimus flavum Tiberin...*iræ dejectum* monumenta regis (dejecturum), *Hor. Od.* i. 2. 15.

In prose this is not admissible except in the infinitive future passive, as *datum iri*.

c. Another periphrasis is, the putting of the participle passive of a verb with the verb *dare*, for the verb itself to which the participle belongs.

Effectum dabo (for efficiam), *Ter. Eun.* ii. 1. 7.

Jam hoc tibi inventum dabo, *Id. Andr.* iv. 1. 60.

Ubi prima fides pelago placataque venti dant maria, *Virg. Æn.* iii. 69.

Hæc ego vasta dabo (vastabo), *Id. Æn.* ix. 323.

Curo and *reddo* were used in the same way, but principally by the comedians.

Inventum tibi curabo, et mecum adductum tuum Pamphilum (inveniam et adducam), *Ter. Andr.* iv. 2. 1.

Hoc ego tibi profecto effectum reddam, *Id. ib.* 20.

d. The periphrasis of the verb *cæpi* has been noticed in another place. We must remember that this form is not exclusively poetical, and that it is more used by the comedians and Phædrus than more elevated poets. It is of Greek origin, as in the New Testament for instance—*ὁ δὲ ἡγήσατο Ἰησοῦς τοῦτον τε καὶ διδάσκειν, for δὲ ἐποίησε καὶ διδάσκειν*.

e. The verb *curo* is put periphrastically with an infinitive.

Quis udo deproperare apio coronas curatve myrta? *Hor. Od.* ii. 7. 25. i. e. deproperat.

Nec curat Orion leones aut timidos agitare lyncas, *Id. Od.* ii. 13. 39. See too *Epist.* i. 17. 58. *A. P.* 397.

f. We must not pass over the periphrasis for the imperative in

negation, which the poets produce by means of the verbs *mitto*, *omitto*, *absisto*, *parca*, *fugio*; so that for *ne fac* is said, *mitte facere*, *absiste facere*, &c. This form is peculiarly poetical. Prose writers would say *ne fac*, *ne facias*, *noli facere*, *cave facias*.

Mitte orare, *Ter. Andr.* v. 4. 1., a form of complying with a request.

Mirari mitte, *Lucr.* vi. 1054.

Pro nobis mitte precari, *Ov. Met.* iii. 614.

Cætera mitte loqui, *Hor. Epod.* xiii. 10.

Quem sua culpa premit deceptus omitte tueri, *Id. Epist.* i. 18. 79.

Omitte mirari beatæ fumum et opus strepitumque Romæ, *Id. Od.* iii. 29. 11.

Nullæ hic insidiæ tales; absiste moveri, *Virg. Æn.* vi. 399.

Parcite, oves, nimium procedere, *Virg. Ecl.* iii. 94.

Parce privatus nimium cavere, *Hor. Od.* iii. 8. 16.

Parce, precor, manes sollicitare meos, *Ov. Trist.* iii. 11. 32.
See *Trist.* iii. 3. 51. *A. A.* iii. 457.

Quid sit futurum cras, fuge quærere, *Hor. Od.* i. 9. 18.

Fuge suspicari, *Id. Od.* ii. 4. 22.

O fuge te tenere puerorum credere turbæ, *Tibul.* i. 4. 9.

Magnos fuge tangere manes, *Stat. Th.* vi. 75.

Illud in his rebus longe fuge credere, Memmi, *Lucr.* i. 1050.

g. Verbs of this kind are also used as periphrases for negation, in other moods beside the infinitive.

Fugio facere, for *non facio*, *nunquam facio*, as in the Greek *φεύγω ποιεῖν*.

Mene igitur socium summis adjungere rebus, Nise fugis? *Virg. Æn.* ix. 199.

Stilico, quid vincere differs, dum pugnare fugis? *Claud. Eutr.* i. 501.

Nisi si fugis illa referre (unless you shrink from the recollection), *Ov. Tr.* iv. 3. 55.

Non fugis Alcide, *Id. Her. ix. 75.*

Quanquam animus meminisse horret luctuque refugit, *Virg. Æn. ii. 12.*

Mitto facere, for non facio.

Hunc igitur contra mittam contendere causam, *Lucr. iv. 472.*
Mitto jam dicere, *Id. iv. 691.*

Omitto facere. Omitte iratus esse, *Plaut. Pers. iii. 3. 26.*

Parco facere, Gr. *φείδομαι ποιῆν.*

Heu me infelicem ! hancine ego vitam parsi perdere, *Ter. Hec. iii. 1. 2.*

Parcis diripere horreo amphoram, *Hor. Od. iii. 28. 7.*

Ac, nisi mutatum, parcit defundere vinum, *Id. Sat. ii. 2. 58.*

Nihil promittere parcunt, *Catul. lxi. 146.*

Timeo, or metuo facere, is a very elegant periphrasis.

Illum aget pennâ metuente solvi fama superstes, *Hor. Od. ii. 2. 7. i. e.* with a wing never to be loosened like those of Icarus, but always firm and secure.

Culpari metuit fides, *Id. Od. iv. 5. 20.*

* Arctos, oceani metuentes æquore tingi, *Virg. G. i. 246.* The great and little Bears which never fall below the horizon, *κυανίς πεφυλαγμέναι ὠκεανοῖο, Aratus.*

Nil metuunt jurare, *Catul. lxi. 146.* will swear any thing.

Cur timet flavum Tiberin tangere? *Hor. Od. i. 8. 8. i. e.* why does he not touch it as he used to do.

h. An elegant form of imperative is *memento* with an infinitive mood.

Tu sapiens finire memento tristitiam, *Hor. Od. i. 7. 17.*

Æquam memento rebus in arduis servare mentem, *Id. Od. ii. 3. 1. i. e.* semper conserva. See *Od. ii. 17. 31. iii. 29. 32. Sat. ii. 4. 12. 89. ii. 5. 52. Epist. i. 8. 16.* And *Virg. G. ii. 259. Æn. ii. 549. vi. 851. vii. 126.*

Sometimes *ut* with the conjunctive is substituted for the in-

finitive ; as, *Ut horridis utrumque verberes latus, Auster, memento fluctibus, Hor. Epod. x. 3.*

i. Other elegant periphrases may be added to this list ; such as *sumo* with the infinitive (put for the passive participle future) for the future tense. “*Quem virum...sumis celebrare, Clio?*” *Hor. Od. i. 12. 1. i. e. celebrabis.* Again, *non memini facere*, for *non nunc facio*, I do not what I once did ; as, “*In me tardus amor non ullas cogitat artes, nec meminit notas, ut prius, ire vias,*” *Prop. i. 1. 18.* And, “*Non ore solutos immundi meminere sues jactare maniplos,*” *Virg. G. i. 399.* But these, and many more such, are better left to every one’s own observation. We have in the last book mentioned the form by which the infinitive after the adjectives *segnis, nescius, &c.* are used as the verb put negatively, *b. ii. chap. iii. § 8.*

§ 15. In the periphrases of particles, the first thing to be observed is, that *non* with the affirmative particle is often put for the negative ; as, *non unquam*, for *nunquam*, *non usquam*, for *nusquam*, *non ullus*, for *nullus*. This resolution of parts is never practised by prose writers ; they would say *neque unquam, neque ullus, &c.* but never disjoined the *non* from its component.

Non unquam mihi dextra domum gravis ære redibat, Virg. Ecl. i. 36.

Quique novas alitis non ullo semine fruges, Id. G. i. 22.

Non ullas cogitat artes, Prop. i. 1. 18.

With the verb *est* and sundry particles, many elegant periphrases are effected. A few of these, and the most poetical, we shall here mention.

a. *Est ut*, like the Greek *ἐστὶν ὥς, ὡς δ’ ὅπως*, is used by the poets for periphrasis, as prose writers employed *accidit, fit, factum est, &c.* In prose it would be said, “*Accidit ut unâ nocte omnes Hermæ dejicerentur.*” But poets employ *their* phrase not only in narrative, but with any context ; as, *est ut credam*, for *credo, erat ut crederem*, for *credebam*. *Nunc est ut gemitus imo de pectore ducam,* i. e. *nunc duco gemitus.*

Est ut viro vir latius ordinet arhusta, Hor. Od. iii. 1. 9. i. e. alius alio latius ordinat.

Quinetiam quanto in partes res quæque minutas distrahitur magis, hoc magis est, ut cernere possis (hoc magis cernere potes), *Lucr.* ii. 824.

Hoc tamen est, ut quærendum videatur, *Id.* iii. 727.

De Jove quid sentis? estne, ut præponere cures hunc cuiquam? *Pers.* ii. 18. for præponis, simply.

Nunc erat, ut posito deberem finē laborum vivere, *Œv. Trist.* iv. 8. 5. i. e. nunc debebam.

Hinc fuit, ut primos in conjuge disceret ignes, *Claud. Laud. Stil.* ii. 74.

En erit, ut liceat totum mihi ferre per orbem sola Sophocles tua carmina digna cothurno, *Virg. Ecl.* viii. 9. i. e. En, licebitne mihi?

Many would explain this phrase by *feri potest, accidit, esto, conceditur*, or some such expression. But though in some of the instances produced this interpretation will hold good, it does not satisfy them all. Nor does the intention of the poets seem to have been for any thing farther than a mere periphrasis. Burmannus [*ad Petr.* c. 127] supposes that there is an ellipse of *tempus, locus, ratio, facultas*, or some such word, and he may possibly be right.

b. Si est ut, for the simple *si*, is a comic form. *Si est*, ut velit reducere uxorem, licet, *Ter. Hec.* iii. 5. 51.

c. Non est ut, and also *haud est, ut* and *procul est, ut*, is put, as the Greek *ἐκ τῆς ἐξουσίας*, for *non neutiquam, nullo pacto*.

Non erit, ut distent (non distabunt), *Lucr.* i. 618.

Non est, ut credere possis, *Id.* ii. 495.

Haud erit, ut meritò immortalis possit habere, *Id.* iii. 716.

Procul est, ut credere possis, *Id.* iv. 854.

Non est, ut copia major ab Jove denari possit tibi, *Hor. Epist.* i. 12. 2.

d. Est ubi is elegantly put for *ubiquam, interdum sæpe, alicubi*; and *non est ubi* for *nusquam*.

Interdum vulgus rectum videt, est, ubi peccet (sepe etiam peccet), Hor. Epist. ii. 1. 61.

Est, ubi plus tepeant hyemēs?—est, ubi divellat somnos minus invida cura? Id. Epist. i. 10. 15.

Est, ubi despectus nimius juvat, Claud. Eutr. i. 138.

Est, ubi dat vires nimius timor, Stat. Th. x. 487.

To this species of periphrasis belong the expressions already noticed, *sit mihi, non sit mihi, ne sit mihi* &c. and the form *non derum*.

§ 17. The next topic to be considered is, the periphrasis of the thing; that is, when a subject is described in more words than are absolutely necessary. We have already noticed this as one of the most striking distinctions of poetry from prose, and the point in which the skill of the composer may principally be displayed. We cannot open any work of a Latin poet without alighting upon frequent specimens of circumlocution. Thus, *echo* is called by Horace, “*jocosa montis imago*,” *Od. i. 12. 4.* *Marble* is “*lapis Phrygius*,” *Od. iii. 1. 14.* *Diana*, “*sævis inimica virgo belluis*,” *Od. i. 12. 22.* When it thunders, “*Diespiter, igni corusco nubila dividens, per cælum tonantes agit equos volucremque currum*.”—*Jupiter*, “*ipse tremendo ruit tumultu*.”—“*Celeri micant nubila flammæ, atque ab ætherio personat axe fragor*.” *Heaven* is called “*domus omnipotentis Olympi*.”—“*Fulgens domus Saturni veteris*.” *Cupid*, “*Veneri semper hærens puer*.” *Charon*, “*satelles Orci*,” &c. &c.

By periphrases of this kind, low and vulgar images, that would disfigure a poem, and are yet necessary to the subject, are easily avoided. Thus Virgil has occasion to mention the manuring of land; he does not use the plain but offensive word *sterconare*; but says, “*arida pingui ne saturare fimo pudeat sola*.” His frogs do not croak (*coaxare*), but “*veterem in limo cecinere querelam*.” Young crows are “*progenies parva*,” their nest, “*altum cubile*.” The familiar idea, that the more you milk the cows, the more they produce, is thus elegantly expressed—“*Quam magis exhausto spumaverit ubere mulctra læta magis pressis manabunt flumina mammis*,” *G. iii. 309.* The *Georgics*, from the very nature of their subject, involved much that is in itself too minute and vulgar for the dignity of poetry; and it is by judiciously elevating

these ideas, without bombast or affectation, that Virgil has gained so much credit throughout the poem.

Attention must be paid to the character and kind of poetry employed; otherwise the periphrases, however elegant and classical in themselves, may be even offensive, if used in an unappropriate place. Thus, in pastoral poetry, the images selected should be simple and natural, such as would strike the attention of shepherds and rustics: in heroic or narrative they should bear upon the story of the poem: in lyric or philosophical, they should be striking and vivid, and such as any one would recognize and acknowledge. Thus, "the approach of night," in Bucolic poetry is thus paraphrased with reference to the characters concerned, *Virg. Ecl. vii.*

Cogere donec oves stabulis, numerumque referre
Jussit, et invito processit vesper Olympo.

But in the *Æneid*, the tone of poetry is raised, and the allusion is to the leading subject in question, *Æn. ii. 250.*

Vertitur interea cælum et ruit oceano nox,
Involvens umbrâ magnâ terramque polumque
Myrmidonumque dolos.

Horace's night-fall has a pastoral cast. He is speaking of the simple manners of the Italian youth in the olden time, *Od. iii. 6. 41.*

Sol ubi montium
Mutaret umbras, et juga demeret
Bobus fatigatis, amicum
Tempus agens abeunte curru.

Lucretius is closely philosophical, and not so fervidly poetical as usual in the following specimen, *v. 649.*

At nox obruit ingenti caligine terras,
Aut ubi de longo cursu Sol extima cæli
Impulit atque suos efflavit languidos ignes
Concussos itere, et labefactos aere multo
Aut quia sub terras cursum convertere cogit
Vis eadem, supera terras quæ pertulit orbem.

How exquisite is the close of day in Milton; how suited to

the lips of the first and fairest of women, and worthy to be spoken in Paradise.

Sweet the coming on
Of grateful evening mild ; then silent night
With this her solemn bird, and this fair moon,
And these, the gems of heaven, her starry train—

We will give one instance more. Virgil and Tibullus have both taken the departure of Æneas from Troy as a subject. First mark the softness and pathos of the elegiast—

—— Postquam ille parentem
Dicitur et raptos sustinuisse Lares,
Nec fore credebat Romam cū mœstus ab alto
Ilion, arduentes respiceretque deos.—ii. 5. 19.

The Epic poet, in the magnificent opening of the third book of the Æneid, notices the same circumstances, not without pathos, but of a much more elevated kind.

Postquam res Asiæ Priamique evertere gentem
Immeritam visum Superis ceciditque superbum
Ilion, &c.
Littora quum patriæ lacrymans portusque relinquo
Et campos ubi Troja fuit. Feror exul in altum
Cum sociis natoque, penatibus, et magnis dīs.

§ 18. There are certain circumlocutory modes of expression often found in poets which require notice.

a. When poets mean to say that some particular thing will never take place, they describe something impossible, as likely to happen before *that* will.

Antè leves ergo pascentur in æthere cervi, et freta destituent nudos in littore pisces : quàm nostro illius labatur pectore vultus, *Virg. Ecl. i. 60.*

Flamma per incensas citius sedetur aristas, fluminaque ad fontis sit reditura caput—quàm possit vestros quisquam reprehendere cursus, *Prop. iii. 17. 5.*

b. In the same way when they mean to say that something will always continue, they ascribe to it an equal duration with some other things of perpetual and necessary continuance.

Dum juga montis aper, fluvios dum piscis amabit, dumque thymo pascentur apes, dum rore cicadæ, Semper honos nomenque tuum laudesque manebunt, *Virg. Ecl. i. 607.*

In freta dum fluvii current dum montibus umbræ lustrabunt convexa, palus dum sidera pascit, semper honos, &c., *Id. Æn. i. 607.*

Dum terrâ fretum, terramque levabit aër et longi volvent Titana labores, noxque diem cælo totidem per signa sequetur; nulla fides regni sociis omnisque potestas impatiens consortis erit, *Lucan, i. 89.*

Nulla dies unquam memori vos eximet ævo, dum domus Æneæ Capitoli immobile saxum accolet imperiumque pater Romanus habebit, *Virg. Æn. ix. 447.*

Quem referent Musæ, vivet, dum robora tellus, dum cælum stellas, dum vehet amnis aquas, *Tibul. i. 4. 65.*

Pugnabunt jaculis dum Thraces, Iäzyges arcu, dum tepidus Ganges, frigidus Ister erit; robora dum montes, dum pabula mollia campi, dum Tiberis flavas Tuscus habebit aquas; bella geram tecum, *Ov. Ibis. 135.*

c. A circumlocution, very frequent in Ovid, is used to give an idea of a great number, by the mention of things which are innumerable.

Quàm multâ madidæ celebrantur arundine fosse, florida quàm multas Hybla tuetur opes; quàm multæ gracili terrena sub horrea ferre limite formicæ grana reperta solent; tam me circumstant densorum turba malorum, *Ov. Trist. v. 6. 37.*

Vere prius flores, æstu numerabis aristas, pomâ per autumnum frigoribusque nives quàm mala quæ patior, *Id. Trist. iv. 1. 57.*

Clinyphiæ segetes citius numerabis aristas, altaque quàm multis floreat Hybla thymis; et quot aves motis nitantur in aere pennis, quotque natant pisces æquore, certus eris; quàm tibi nostrorum statuatur summa malorum, *Id. Pont. ii. 7. 25.*

Littore quot conchæ, tot sunt in amore dolores, *Id. A. A. ii. 519.*

d. The number of years, months, and days, is frequently periphrastically stated.

"Ut patriâ cateo bis frugibus area trita est, dissiluit nudo pressa bis uva pede," *i. e.* two years. "Tertiâ jam falce decubuit ceres," *i. e.* three years. "Frigida ter decies nudatum frondibus Hæmum reddit hiems——totiesque solutis ver nivibus viridem monti re-paravit amictum," *i. e.* thirty years. "Ter jungat Titan, terque resolvit equos," *i. e.* three days. "Luna quater latuit, toto quater orbe recrevit," *i. e.* four months, &c.

c. As in other poetical ornaments, so also in periphrases, the Latin poets borrowed largely from the Greek. One instance is the use of *potens* in circumlocution for the names of Gods, with the genitive case of the thing over which the Deity in question presides; as Neptune is called *Potens Deus maris*, in imitation of the Greek *κρατὴν θαλάσσης*.

Diva potens Cypri (*κρατῶσα Κύπρις*), *Hor. Od. i. 3. 1.*

Frugum potens Ceres, *Ov. Am. iii. 10. 35.*

Uteri diva potens (Juno Lucina), *Id. Met. ix. 315.*

Nemorum potens virgo (Diana), *Stat. Th. xi. 57.*

§ 19. Periphrasis is much employed in *distribution* and *partition*; of which there are several kinds. The first we shall mention is when a number of individuals are enumerated, instead of stating, what would be sufficient, the name of the class or genus to which they belong. Thus Ovid, meaning to say that Proserpine with her companions was gathering flowers when she attracted the notice of Pluto, enumerates these flowers with a very happy and pleasing variety.

Illâ legit calthas, huic sunt violaria curæ; illa papavereas subsecat ungue comas: has, hyacinthe, tenes, illas amaranthe moraris; pars thyma, pars casiam, pars meliloton amat: plurima lecta rosa est——ipsa crocos tenues liliaque alba legit, *Fast. iv. 437.* Here are eleven kinds of flowers reckoned up, and it is worth while to observe well, how by different expressions and by apostrophe he has diversified the catalogue.

Arma sub adversâ posuit radiantia quercu (then follows an enumeration of the different pieces of armour) *Terribilem cristis galeam, flammasque vomentem, fatiferumque ensem, loricaem ex ære rigentem——tum leves ocreas electro auroque recocto;*

hastamque et clypei non enarrabile textum, *Virg. Æn.* viii. 616.

Procumbunt piceæ; sonat icta securibus illex: fraxinieque trabes, cuneis et fissile robur scinditur, advolvunt ingentes montibus ornos, *Id. Æn.* vi. 180. With what variety and power of language is the felling of trees adorned. Statius seeing the effect produced by his model in this instance, has endeavoured to rival him [*Th.* vi. 88.], but has so thoroughly overshot the mark, that his enumeration looks like a timber-merchant's catalogue.

Nam modò purpureo vires capit Eurys ab ortu; nunc Zephyrus sero vespere missus adeat; nunc gelidus siccâ Boreas bacchatur ab Arcto; nunc Notus adversâ prælia fronte gerit, *Ov. Trist.* i. 2. 27. The habit of personifying the winds probably prevented the poets from seeing the absurdity of making them blow from opposite quarters at the same time. Lucan is still more ridiculous, *Phars.* v. 597. He makes all the winds rushing against each other, so that Cæsar's boat would certainly have been sunk, had not their equal forces fortunately kept it in equilibrium.

Lætam fluviis et nemorum comâ, quæcumque aut gelido prominet Algidò nigris aut Erimanthi sylvis aut viridis Cragi, *Hor. Od.* i. 21. 5. *i. e.* in woods generally.

Sive per Syrtes iter æstuosas, sive facturus per inhospitalem Caucasum, vel quæ loca fabulosus lambit Hydaspes, *Id. Od.* i. 22. 5. *i. e.* every where, through places the most dangerous and difficult. So in the latter part of the same ode, Pone me pigris, &c., he merely means, "wherever I am."

Non opimas Sardinie segetes feracis——taciturnus amnis, *Id. Od.* i. 31. 3—8. For wealth generally, which the poet does not seek, he enumerates segetes, armenta, aurum, ebur, rura opulenta. And this enumeration is ornamented by repeated Synecdoche. The harvests are those of Sardinia; the herds, of Calabria; the ivory, Indian; the fields, Campanian, watered by the silent Liris. Just below, when he would express himself contented with humble fare, he says *specifically*, "Me pascant olivæ, me cichorea levesque malvæ."

Te pauper ambit——metuunt tyranni, *Id. Od.* i. 35. 5.—12. Meaning that all persons adore Fortune, he names, the rustic, the

merchant (also much periphrasized), the Dacian and Scythian, cities, nations, Latium, the mothers of barbarian kings, and purple tyrants.

Illum et parentis——tractavit, *Id. Od. ii. 13. 5—10.* That is, he must have been an atrocious villain. He enumerates the most infamous crimes, parricide, the murder of a guest, and the using of poison.

Otium divos rogat——decori, *Id. Od. ii. 16. 1.—6.* All persons, however rude and savage, wish for ease. He mentions the restless sailor, the warlike Thracians, and the turbulent Medes.

Non ebur neque aureum——clientæ, *Id. Od. ii. 18. 1.—8.* I am not wealthy: and this he represents by specifying the tokens of wealth, which he wants: ivory ornaments, and gilded ceilings, marble from Hymettus and Numidia; splendid legacies equal to that of Attalus; numerous clients, whose devotion is implied by the subserviency of their wives.

Jam Dædaleo——Rhodanique potor, *Id. Od. ii. 20. 13.—20.* All nations, even the most remote, will know me. This he expresses by naming the Bosphorus, the Getulian Syrtes, the Hyperborean plains, the Colchians, the Dacians, the Gelonians, the Iberians, the drinkers of the Rhone, *i. e.* the Gauls.

Est ut viro vir——sit major, *Id. Od. iii. 1. 9.—14.* One man is richer than another, or more liberal, or of purer morals, or of greater influence. Read the whole passage, and observe how these ideas are dilated.

Desiderantem quod satis est——hiemes iniquas, *Id. ib. 25.—32.* The contented man is not disturbed by external evils. Mark the poetical catalogue of accidents to which the man of property is liable.

Vixque sibi credens——aurum fluitare videres, *Ov. Met. xi. 108.—126.* Whatever Midas touched became gold; therefore the poet recounts the oak branch, the stone, the clod, the corn ears, the apple, pillars, water, meat, bread, wine.

Hic segetes——Epiros equarum, *Virg. G. i. 54.—59.* Every region is productive of some one thing beyond others. The various produce of different countries, Tmolus, India, Arabia the

Chalybian, Pontus Epirus, is specified; corn, grapes, trees, grass; then, saffron, ivory, frankincense, steel, castor, horses.

Læva tenent Thetis—Cymodoceque, *Id. Æn.* v. 825. The poet feigns that the ship of Æneas was encircled by sea-nymphs, of whose names he gives a catalogue. So in the fourth book of the *Georgics*, 336, there is a long list of the sea-nymphs. Ovid *Met.* iii. 206, has a similar roll-call of a pack of hounds. See, too, Virgil's recital of the names of those who were going to battle, *Æn.* vii. 647, 706, 708. ix. 25.; of those fighting, *Æn.* x. 139.; of those slain, *Æn.* ii. 428. There is scarcely a single epic poet who has not indulged in enumerations of this kind. They knew "that a glorious march of fine names do something more than please the ear; they recal a crowd of the finest associations of history, poetry, and romance."*

Omnis eques, mistâque gravis cum plebe senatus obvius ad Tusci fluminis ora venit, *Ov. Fast.* iv. 293. That is, the whole population of Rome. There is a similar distribution of the Roman orders in the well-known sentence of Cicero, "mæret senatus, luget equester ordo, tota civitas confecta senio est."

Procedunt pariter matres natæque nurusque quæque colunt sanctos virginitate focos, *Id. ib.* 295. A periphrasis for a crowd. Pueri, puellæ, juvenus, viri, and especially, matres are used by way of circumlocution for a number of people.

Matres, atque viri, defunctaque corpora vitâ magnanimum heroum, pueri, innuptæque puellæ, &c. *Virg. G.* iv. 475.

Illam omnis tectis agrisque effusa juvenus, turbaque miratur matrum, *Virg. Æn.* vii. 812.

Vota metu duplicant matres, *Id. Æn.* viii. 556.

§ 20. Periphrasis is much employed in the enumeration of effects, and is often a considerable ornament in this way.

Tot bella per orbem; tam multæ scelerum facies, non ullus aratro dignus honos, squalent abductis arva colonis, et curvæ rigidum falces conflantur in ensem, *Virg. G.* i. 505. The unhappy consequences of war, as in the three following:—

* Retrospective Review, No. 18, p. 360.

Quis non, Latino sanguine pinguior, campus sepulcris impia
prælia testatur —? Qui gurgēs aut quæ flumina lugubris
ignara belli? &c., *Hor. Od. ii. 1. 29.*

Hostis equo polleus longèque volante sagittâ vicinam latè depopulatur humum: diffugiunt alij, nullisque tuentibus agros, incus-
toditæ diripiuntur opes, *Qv. Tr. x. 55—66.*

Jam seges est, ubi Troja fuit, resecandaque falce luxuriat Phrygio
sanguine pinguis humus: semisepulta virum curvis feriuntur
aratri ossa; ruinosas occulit herba domas, *Id. Her. i. 53.* The
effects of peace, on the other hand, are more directly described by
Tibullus, though with rather more of personification than clas-
sical simplicity delights in.

Pax candida primum duxit araturos sub juga curva boves: pax
pluit vites et succos condidit uvæ.—pace bidens vomerque vident,
ac tristia duri militis in tenebris occupat arma situs, &c., *Tibul. i. 10. 45.* So too he has described the effects produced by hope.

Spes alit agricolas, spes sulcis credit aratis semina quas magno
fœnere reddit ager: hæc laqueo volucres hæc captat arundine
piscas, cum tenues hamos abdidit ante cibus; spes etiam valido
solatur compede vinctum; crura sonant ferro, sed canit inter
opus, *Id. ii. 6. 21.* See too *Ov. Met. i. 280.*, for an excellent
periphrastic description of the deluge; and another of the burn-
ing of the world by Phaëton, *Met. ii. 210.*

§ 21. The last ornament we shall mention is the *simile* or *com-
parison*. Its nature is so self-evident as to require no explanation.
The terms simile and comparison, though in fact synonymous, are
sometimes distinguished; a lengthened simile is called a *compari-
son*. Thus in the following—

Dixit et ex oculis subito, ceu fumus in auras
Commistus tenues, fugit.—*Virg. G. iv. 499.*

Quam non amore sic meo flagres, uti
Bitumen atris ignibus.—*Hor. Epod. v. 81.*

The object of resemblance is merely glanced at, parenthetically
as it were, and the main subject could then proceed without in-
terruption; and, according to the distinction noticed above, this
would be properly a simile. But when the assimilated object is

expanded so as to break in upon and delay the subject, and require an effort to return to it, the simile becomes a comparison; as in the following instances:—

Qualis in Euboïco Baiarum littore quondam
Saxea pila cadit, magnis quam molibus antè
Constructam jaciunt ponto; sic illa ruinam
Prona trahit.—*Virg. Æn. ix. 710.*

——— Magno veluti cum flamma sonore
Virgea suggeritur costis undantis aheni,
Exultantque æstu latices: furit intus aquæ vis,
Fumidus atque altè spumis exuberat amnis:
Nec jam se capit unda; volat vapor ater ad auras.

Id. Æn. vii. 462.

Observe in the last quotation how the comparison is concluded by a short pithy sentence, giving an air of picturesque finish to the whole. This is often done by Virgil. In his comparison of the labouring Trojans to ants, he concludes with this concise exclamation, “Opere omnis semita fervet,” *Æn. iv. 407.* The comparison of bees [*Æn. vi. 709.*] is closed with “strepit omnis murmure campus;” that in *Æn. i. 436*, with “fervet opus, redolentque thymo fragrantia mella.” The passage in which Dido is compared to a wounded deer ends with, “hæret lateri lethalis arundo,” *Æn. iv. 69.* This is more remarkable when the concluding sentence is a mere appendage, and has no connection with the comparison. Thus in *Æn. i. 502*, Dido with her train is compared to Diana surrounded by her nymphs; the points of resemblance are noticed, and the poet ends with “Latonæ tacitum pertentant gaudia pectus,” which, of course, has nothing whatever in common with Dido. This practice has been taken up by many of our own poets. There is a remarkable instance of it in Akenside. He compares excellent imitations of nature by art to a Parhelion, or mock-sun, in these lines—

As when a cloud
Of gathering hail with limpid crusts of ice
Enclosed and obvious to the beaming sun,
Collects his large effulgence; straight the heavens
With equal flames present on either hand
The radiant visage.

So far the comparison is direct; but he goes on—

Persia stands at gaze
Appall'd; and on the brink of Ganges doubts
The snowy-vested seer, &c.

Pleasures of Imagination, B. iii.

§ 22. It now remains to give a sketch of the different kinds of poetry, and their most striking characteristics. As the full treatment of this topic does not belong to a work of this kind, but to an Art of Poetry in general; our remarks must necessarily be limited, and in many respects defective.

a. We begin with the Epic poem. Grandeur and dignity are the distinguishing features of this class. Its diction is of the purest and most elevated kind. It will admit of nothing mean or low. Its epithets, figures, and tropes, particularly metaphors, must be bold and forcible; and they may be used abundantly. Archaisms have place here with great effect, as in Virgil we find *aulai, olli, sic fatur, &c.* Proper names, especially of rivers, woods, and mountains, are ornamental, particularly when accompanied by short descriptions, or picturesque epithets, as “*audii omnis sulphureâ Nar albus aquis,*” and “*madidis Euri resolutæ flatibus Alpes.*” If common-place and vulgar circumstances are necessarily introduced, they must be elevated so as to lose their meanness. When a fire is to be lit, “*querit pars semina flammæ,*” *Æn.* vi. 6. When it thunders “*ingeminant abruptis nubibus ignes,*” *Æn.* iii. 199. Dido loves Æneas; but the poet does not say, “*formosum Ænean ardet,*” nor “*lascivus leniter affiat Amor;*” but “*gravi jamdudum saucia curâ vulnus alit venis, et cæco capitur igne;—est mollis flamma medullas,*” *Æn.* vi. 1. 2.—65. When the subject is passionate or pathetic, epithets should be sparingly used; all high-flown words and daring or fanciful metaphors avoided, such figures as apostrophe, exclamation, interrogation, are in place; the sentences should be short; the language simple and natural. But in descriptions and narratives the very reverse of this is done. The language should be full, animated, and ornamental; the verse flowing on without interruption, with every variety of feet, cæsura, and length of syllable; the sentences should be longer, and closed with fulness and rotundity; the metaphors bold and ingenious; the similes and comparisons

luxuriant. All antithesis, paronomasia, affected alliteration, and quaint conceits, must be studiously avoided; and, on the other hand, care must be taken not to fall into bombast, stiffness, or exuberance of ornament.

Under this head may be comprised Historical, Philosophical, and Didactic, poetry, in all of which truth, though relieved by ingenious fictions, is supposed to prevail.

The Historical poem being fettered down to a certain order of real events, necessarily falls below the Epic, properly so called, in which the circumstances are entirely at the poet's disposal. It must therefore depend for success upon animated and nervous language, vivid description, happy display of character; episodes, orations, sentiments, striking situations. The *Pharsalia* of Lucan, and the Second Punic War of Silius Italicus, are specimens of this kind.

Much the same may be said of Philosophic and Didactic poems. Their object is, to display a set of truths in the most attractive form; and their interest depends little upon the subject itself, which might be better taught in prose, but upon their extraneous decoration. Such are the "*De Naturâ Rerum*" of Lucretius; the *Georgics* of Virgil; the *Cynegiticon* of Gratius. Horace's *Ars Poetica* comes under the head of Satirical poetry, and has no pretension to dignity.

b. Pastoral poetry naturally follows. Its tone and character are much softer than those of the Epic; but nevertheless it has its share of dignity and gracefulness, and rejects whatever is low, really vulgar and inelegant. The great model of this kind of poetry, Theocritus, does not confine himself exclusively to pastoral subjects; his matter is sometimes epic, though his manner is still pastoral; as in the *Hiero*, the *Encomium* on Ptolemy Philadelphus, the *Dioscouri*, the *Hercules Leontophonos*, &c. Virgil, in his fourth *Eclogue*, has followed his example.

c. There are two kinds of Lyric poetry; one sublime and fervid, the other soft, sweet, and graceful. The former even outstrips the epic in daring flights and the unchecked fire of poetry. Its metaphors are of the boldest kind, and its language the most elevated that can be used. The latter kind is of a more tranquil character. It does not hymn the praises of gods and men [*Hor. Od. i. 12.*], or recite the stern prophecy of Nereus

[*Od.* i. 15.], or the menace of Juno against the rebuilding of devoted Troy [iii. 3.], or chaunt the merits of the Dircean swan [iv. 2.]. But it will tell the sufferings of the jealous lover [i. 13.], reproach the faded fair with her lost attractions [i. 25. iv. 18.], console one friend for a misplaced attachment [ii. 4.], and moralize with another over a winter's fire [i. 9.]. There are some odes of Horace which are of a middle stamp between these two; not aspiring to the sublimity of the one, yet with a gravity and elevation beyond the other.

Some properties, however, are common to all these kinds. Lyric poetry is always bold in its tropes and figures; its descriptions and comparisons are full and ornamental. Periphrases are very frequent in it. It delights in old words, such as *catus*, *clarare*, *mollibit*, *spargier*, in Horace; in new ones, as *bimaris*, *tauriformis*, *impermessus*, *inaudax*, *illachrymabilis*, *immiserabilis*. In Græcisms it luxuriates, both with respect to phrasology and grammatical construction. It neglects the regular order of words, and follows no common laws of arrangement.

The figure *anaphora* [see § 7. *f.*] is an especial favourite of lyrist, as in these instances from Horace—

Qui terram inertem, qui mare temperat, Od. iii. 4. 45.

*Sed quid Tiphœus et validus Mimas,
Aut quid minaci Porphyrión statu,
Quid Rhætus, &c., Ib.* 53.

*Tu flectis amnes tu mare barbarum
Tu separatis, &c. ii.* 19. 17.

*Otium Divos rogat, &c.
Otium bello furiosa Thrace
Otium Medi, &c., ii.* 16. 1.

Many more instances of this will occur to the reader of Horace.

Again, sentiments, or *γνώμαι* are very frequent in Lyric poems. Horace is particularly fond of them, and is very happy in the neat and concise expression of his apophthegms.

~~Alacritate~~ *Multa petentibus
Desunt multa. Benè est cui Deus obtulit
Parcâ quod satis est manu, iii.* 16. 42.

Levius fit patientiâ

Quicquid corrigere est nefas, i. 24. 20.

Crescentem sequitur cura pecuniam

Majorumque fames, iii. 16. 17.

Virtutem incolumem odimus,

Sublatam ex oculis quærimus invidi, iii. 24. 31.

Quanto quisque sibi plura negaverit

A Dīs plura feret, iii. 16. 21.

Dulce est desipere in loco, iv. 12. 28.

These adages have not much elevation or poetry ; but their graceful simplicity make them no unfit companions of the lyre
The following are in a higher strain :—

Pallida mors æquo pulsat pede pauperum tabernas

Regumque turres, i. 4. 13.

Quid brevi fortes jaculamur ævo,

Multa ? Quid terras alio calentes

Sole mutamus ? Patriæ quis exul

Se quoque fugit ? ii. 16. 17.

Aurum per medios ire satellites

Et perrumpere amat saxa, potentius

Ictu fulmineo, iii. 16. 9.

Rarò antecedentem scelestum

Deseruit pede Pœna claudo, iii. 2. 32.

d. Elegiac poetry is also of two descriptions ; the one sad and plaintive, the other lively and playful. In the latter, plays upon words, quirks and conceits, and epigrammatic turns and antitheses, may be moderately employed, but in the former, let not the vicious example of Ovid sanction their introduction. In both kinds the fewer of them the better ; the encouragement of a fancy for such decoration will infallibly produce a false taste and affected style of composition. Elegiac poetry should be smooth, sweet, and flowing ; the couplets should be graceful and neat in themselves, and connected easily and naturally together. It should be free from all efforts at sublimity ; no daring metaphors, no *sesquipedalia verba* should be found in it. Its ornaments should be of a simple chastened kind ; its epithets may be luxuriant, but

not ponderous. As long as an elegiac poem is pathetic, smooth, and simple, or lively, graceful, and witty, it is pleasing; when it attempts any thing beyond that, it aims at what it is quite unequal to.

e. Satirical poetry may be written either in the serious invective style of Juvenal, or in the light playful manner of Horace. The former admits more poetical dignity, and more accurate versification; the latter, more lively and humourous subjects. Both, however, have the following peculiarities:

Satire often employs low words and phrases for the sake of comic effect. Such are, clunes, *Hor. Sat. i. 2. 89. ii. 7. 50. Juv. v. 167.* Nidor, the smell of the kitchen, *Hor. Sat. ii. 2. 19. ii. 7. 38. Juv. v. 162.* Jupiter ambas iratus buccas implet, *Hor. Sat. i. 1. 21.*—how unbearable this would be in any other kind of poetry. Demitto aurículas, ut iniquæ mentis asellus, *Id. Sat. i. 9. 20.* Stertere, for dormire, *Id. Sat. i. v. 19.* Parody is very frequent in Juvenal, see *Sat. iii. 198. v. 139.* Montani venter adest [*Sat. iv. 107.*] is a burlesque on such phrases as “Virtus Scipiadæ et mitis sapientia Læli.”

Its epithets are smart and ridiculous; as, Latrans stomachus, plorans gula, for esuriens, *Juv. v. 158.* Its metaphors are hyperbolic and droll; as, Saligno fuste dolare, for, to beat one, *Hor. Sat. i. 5. 22.* Loquax nidus, a family of children, *Juv. v. 143.* Multâ vappâ prolutus, drunk, *Hor. Sat. i. 5. 16.* Ventri bellum indicere, *Id. ib. 7.* Macer et opimus, for tristis and lætus, *Id. Ep. ii. 1. 181.*

Little stories and private anecdotes are occasionally introduced; as, Umidiu quidam, &c. *Hor. Sat. i. 1. 95.* Veluti Balbinum polypus Hagnæ, *Id. Sat. i. 3. 40.* Captatorque dabit risus Nasica Corano, *Id. Sat. ii. 5. 57.* Stoicus occidit Baream, *Juv. iii. 116.* Dubitas altâ Chionenâ deducere sellâ, *Id. ib. 136.* Sumitur illinc quod captator emat Lenas, Aurelia vendat, *Id. v. 98.* Tunc corpore sano advocat Archigenem, *Id. vi. 235.*

Proverbs and common phrases are used with good effect. Credat Judeus Apella, *Hor. Sat. i. 5. 100.* Opinor omnibus et lippis et notum tonsoribus esse, *Id. Sat. i. 7. 3.* Ligna ferre in sylvam, *Id. Sat. i. 10. 34.* Naso adunco, or excusso, suspendere, to ridicule, *Hor. Sat. i. 6. 5. Pers. i. 118.* Gallinæ filius albæ, answering to our proverbial phrase, “born with a silver spoon in

his mouth," *Juv.* xiii. 151. On the other hand, *Viles pulli, nati infelicibus ovis*, unlucky dogs, *Id. ib.*

Nevertheless, satire sometimes employs learned and uncommon terms. As, *Græcisms*; *cenophorus*, a cask, *Hor. Sat. i. 6. 109.* *Periscelis*, a garter, *Id. Ep. i. 17. 60.* *Schoenobates*, a rope-dancer, *Juv.* iii. 77. *Aliptes*, an anointer, *Id. ib. 76.* *Trechidipna*, a kind of cloak which being much worn by persons going to parties, got the nick-name of *Run-supper*, *Juv.* iii. 67. Also, *Archaisms*; *Surrexe*, for *surrexisse*, *Hor. Sat. i. 9. 73.* *Nilo deterius*, for *nihilo*, *Id. Sat. i. v. 67.* *Dicier*, *Pers. i. 28.* *Induperator*, *Juv.* iv. 29. x. 138.

In versification, Horace is very loose and negligent; Persius is considerably smoother, but not so much so as Juvenal, in whom we often find lines highly poetical both in their flow and diction; more so indeed than this kind of composition demands.

f. To the last division belongs one kind of *Poetical Epistles*, those namely of Horace. They are of a more earnest and serious cast than his Satires, which otherwise they much resemble. Such epistles as Ovid's *Heroides* belong entirely to the *Elagy*.

g. Fables, such as those of Phædrus, are not objects for imitation. Though his compositions are neat and pretty, in the imitation of them there will be little exercise for the more important points of Latin poetry. His verse also recedes too much from the perfect model of the Greek Iambic, to make it a proper pattern. A fable, however, written in this or any other metre (elegiac or Horatian hexameter, for instance), should be terse, artless, and unadorned. Nothing can be more simple than such lines as these, yet they are not without poetical merit—

Apes in altâ quercu fecerant favos, Phædr. iii. 13. 1.

Fortè una tacitè profert è stagno caput, Id. i. 2. 17.

Nemo libenter recolit, qui læsit, locum, Id. i. 18. 1.

Et sic porcelli vocem est imitatus suâ

Verum ut subesse pollio contenderent, Id. v. 5. 17.

The most ornamental parts of Phædrus are his *synonymes*; thus he calls a frog, *stagni incola*; a lion, *rex*; a wolf, *latro*; an ass, *auritulus*; a goat, *barbatus*, and so on. Such substitutions have a very good effect if they are not carried into affectation and excess.

h. The characteristics of an Epigram are brevity and smartness. No rules can be given for a composition which depends more upon a lucky idea, a chance hit, than any thing else. To write a good epigram, a person must be a tolerable master of the language; and therefore nothing should be done in this way until much has been read and composed in other kinds. It requires much command of words and much skill in phraseology to be able to compress a witty thought on a given subject in a few lines. It must be noticed that epigrams are not always pointed and *piquant*. Many of Martial's are like the Greek, mere *γνῶμαι*; some are a sort of complimentary note; some, a short sonnet; some inscriptions, &c.

i. Dramatic poetry does not fall within the scope of this work. Other kinds that appear at first sight to be of a peculiar species will, by a little examination, be found to belong to some one of the divisions already noticed. Such as the Panegyric, Genethliac, Epithalamium, Epicedium, may belong to any class according to the form into which they are thrown. It will be unnecessary, therefore, to detain the reader with any observations upon them.

BOOK IV.

EPITHETS AND INDICES.

CHAP. I.—On the Use of Epithets.

§ 1. THE accumulation of epithets forms one grand distinction between poetry and prose; and from the proper and judicious introduction of them depends a great deal of poetical beauty. Epithets are of two kinds; necessary epithets, which cannot be removed without injury to the sense, and those which are merely ornamental. For instance, in *Virg. Æn.* ii. 68., we have, "*Phrygia agmina circumspectit.*" The epithet *Phrygia* is here requisite to the sense, and a prose writer describing the circumstance would have used it, or its less poetical synonyme *Trojana*. But in "*Carmina nostra valent, Lycida tela inter Martia, quantum Chaonias dicunt aquilâ veniente, columbas, Ecl.* ix. 11. the epithets *Martia* and *Chaonias* may be omitted without detriment to the meaning. *Nova progenies cœlo demittitur alto, Ecl.* iv. 6. —here the epithet *alto* is ornamental; in prose it would be cold and ridiculous. Necessary epithets, then, are not those which require observation; but ornamental ones may be discussed with advantage.

§ 2. The first point to be attended to is, that the epithet should have either force or beauty; that it should either assist or adorn the sense. An idle epithet is an incumbrance and an eye-sore. A few examples of their judicious introduction will shew clearly how this is effected. In Ovid, *Met.* ii. 151., Phaëthon having seated himself in the chariot of the sun, "*patri gratias agit.*" How many common-place epithets might have been applied to *father*. Ovid rejects all such, and writes "*invito grates agit ille parenti*"—a word more appropriate to the situation and circumstances of the parties could not have been selected.

Virgil [*Æn.* ii. 509] would tell us that "*Priamus senex arma nequidquam humeris circumdat, et ferrum cingitur.*" *Arma, hu-*

meri, and ferrum are to have epithets, and see what the poet gives them—

Arma diu senior desueta trementibus ævo
Circumdat nequidquam humeris, et inutile ferrum
Cingitur—

What a different colour do these additions lend to the picture! We see the poor old man, feebly buckling the unwonted armour on limbs that tremble beneath its weight; his fingers quivering in the strange employment; and girding on a weapon which he is too decrepid to wield. How picturesque and vivid! every thing is real—every thing is before us.

Take a third instance. The sentiment of Horace, "*Nequidquam Deus absceidit oceano terras, si tamen rates transiliant vada*, *Od. i. 3. 21*. He gives an epithet to every substantive here except *terras*. Turn to the epithets in the *Gradus Ad Parnassum*, or elsewhere; you may find for *Deus*, *omnipotens æternus, immortalis, clemens, immensus, &c.* For *Oceanus*, *rapidus, tumidus procellosus, profundus, cæruleus, &c.* and so on for the rest. Now open Horace—

Nequidquam Deus absceidit
Prudens oceano dissociabili
Terras, si tamen impie
Non tangenda rates transiliunt vada.

There is not a common-place or vague quality assigned to any one of these appellatives. *Prudens*, foreseeing in his wisdom the advantages that would arise from such a division. The depth, the extent, the fury, or the hue of the ocean have nothing to do with the point in question; that could only be illustrated by such a word as *dissociabilis*, expressing its separative power. *Impie rates*, how strong and expressive; acting in defiance of the will of Heaven who had formed the seas *non tangenda*.

§ 3. It is true that some epithets are constantly joined to certain substantives by a sort of usage, when they are not particularly appropriate; but which from long custom not only do not appear trivial or cumbrous, but even please, from the venerable air of antiquity which they have about them. Such a one is *alma* connected with *tellus, Sol, Ceres, &c.* So *magna terra*,

orbis magnus, mundus magnus. And, *rapax Orcus, leta Venus, tristia bella, tristis Erynnis*, sound together as if we never heard them asunder. This is particularly the case in Homer. "Achilles is the swift-footed, when he is sitting still. Ulysses is the much-enduring, when he has nothing to endure. Every spear casts a long shadow; every ox has crooked horns; every woman has a high bosom, though these particulars may be quite beside the purpose. In our own ballads a similar practice prevails. The gold is always red, and the ladies are always gay, though nothing whatever may depend upon the hue of the gold, or the temper of the ladies. But these adjectives are mere customary additions. They merge in the substantive to which they are attached. If they at all colour the idea it is with a tinge so slight as in no respect to alter the general effect."—*Edinb. Review*, No. 93, p. 22.

§ 4. Epithets are most beautiful which contain a trope. Two ideas are then presented at once to the mind, in the most pleasing form; distinct and yet united. We shall first notice those in which a metaphor is involved.

a. Those epithets are metaphorical by which the properties and actions of animated beings are assigned to inanimate; as, *leta segetes, cinis dolosus, fluvii minaces, auritæ quercus* (which followed Orpheus), *vigiles lucernæ*, &c. So too are those which give the qualities of material things to abstract ideas; *cruda viridisque senectus, rosea juvena, florens ætas*. Hyperbolic epithets of this kind are not displeasing; *farrea vox, pectus ahenum*.

b. Epithets applied by metonymy or by synecdoche, often have great beauty. By these figures the epithet is transferred from the person to something with which it is connected. Thus epithets are transferred—

1. From the persons to their dwelling-place. *Crudeles terræ. Littus avarum. Sceleratum limen.*

2. From the persons to the place where the event occurs. *Timida naves. Impiæ rates. Insanum forum. Minantia castra. Castellum ferax. Nidi loquaces* (swallows). *Sylvæ canoræ* (birds singing in the woods). *Infamis campus. Stagnæ loquacia.*

3. From the persons to the weapons they use. *Scelerata hasta, Virg. Æn. ii. 281. Tela inimica, Arma victricia. Remis audacibus tentare undas. Ferrum audax, implacabile. Iracunda fulmina. Tacitâ libabit acerrâ, Pers. ii. 5.*

4. From persons to parts of their bodies. *Adulteros crines pulvere collines, Hor. Od. i. 15. 19. Viduas manus lassat tela, Ov. Heroid. i. 10. Manus avidæ hæredis, Hor. Od. iv. 7. 19. Hausit pectora Plexippi nil tale timentia ferro, Ov. Met. viii. 440. Pererrat luminibus tacitis, Virg. Æn. iv. 364.*

5. From the person to his passion or feeling. *Odium crudele tyranni. Memorem Junonis ob iram. Vigiles curæ. Mutum premit ille dolorem.*

6. From the person to his condition. *Importuna pauperies. Proba pauperies. Opes superbæ, feroces. Superba victoria. Læta juvenus. Tristis senectus.*

7. From the person to the emblem. *Victrices hederæ. Aquilæ victrices. Signa vincere docta.*

8. From the effect to the cause. *Massicum obliviosum. Venti nigri, making 'the sky dark. Monstrum infelix, applied to the Trojan horse. Libera vina. Alvearia dulcia.*

§ 5. Patronymics, and adjectives formed from proper names, are generally forcible. *Dædaleus Icarus. Æneas Anchisiades. Neptunia Troja. Romuleus sanguis. Laomedontius heros. So, too, things are called from their patrons or inventors. Tela Martia. Arma Herculeæ. Arva Cerealia. Carmen Mæonium. Myrtus Dionæa. Laurus Phœbea. Laurea Apollinaris. Cereale papaver. Oliva Palladia.*

§ 6. Again, epithets are applied which are derived from the nations where the subject was invented or much cultivated, or produced in great abundance or excellence. This is a capital ornament. *Getica arma. Gnessia spicula. Noricus ensis. Scythicus arcus. Calena falx. Prelum Calenum, Sabelli ligones. Vinum Falernum. Vitis Falerna. Unguenta Persica. Thura Sabæa. Lens Pelusiaca. Mella Hymettia. Marmor Phrygium. Apes Cecropiæ, Hyblææ. Rosa Pæstana. Columbæ Chaoniæ, Dodonææ. Musæ Pierides, Libethrides. Venus Paphia, Cytherea.*

Delius et Patareus Apollo. Epithets such as these may be applied when the sense does not demand that the subject should be thus particularized; and they have often great beauty.

§ 7. It may here be again observed, that patronymic and gentile adjectives are often put simply for substantives, as was mentioned under the head of *synecdoche*. Thus *Anchisiades* is put for *Æneas*; *Delius* for *Apollo*; *Delia* for *Diana*; *Pierides* for *Musæ*; *Cytherea* for *Venus*; *Falernum* for *vinum*. Again, it is very elegant to express an individual or species by a *general* substantive with an epithet, that makes it *specific*: as, *volucres Cecropiæ* (nightingales); *Caucasæ volucres* (vultures); *flos Pæstanus*; *lapius Phrygius*; *apparatus Persici*; *arbor Phœbea*; *Dea Paphia*. *Proles Semeleïa* (*Bacchus*). Sometimes these epithets involve a double *synecdoche*. Thus *Lesbium carmen* is put for lyric poetry from the lyrist *Sappho*, who was a Lesbian. *Columbæ Paphiæ*, because sacred to *Venus*, surnamed from the place of her worship, *Paphia*. *Carmen Castalium*, because the *Muses*, the patronesses of song, haunted the *Castalian spring*.

§ 8. A participle with its case is often used for an epithet:—

Amans flumina cygnus, Ov. Met. ii. 539.

Humanas motura tonitrua mentes, Id. Met. i. 55.

Bellaque matribus detestata, Hor. Od. i. 1. 24.

Amantes frigora myrti, Virg. G. iv. 124.

Sometimes an apposition or a periphrasis—

Irâ subit, deforme malum, Ov. A. A. iii. 373.

O Diva gratum quæ regis Antium, præsens vel imo tollere de gradu mortale corpus, vel superbos vertere funeribus triumphos, Hor. Od. i. 35. 1. i. e. O omnipotent Fortune!

§ 9. No poet abounds more in epithets than *Claudian*. We will take a specimen from him, with a view of showing how much depends upon the judicious use of these ornaments.

*Orphea cum primùm sociarent numina tædæ,
Buraque compleret Thracia festus Hymen;*

Certavere feræ picturatæque volucres
 Dona suo vati quæ potiora darent.
 Quippe antri memores, cantus ubi sæpe canoræ
 Præbuerant dulci, mira theatra, lyræ.

Epist. ad Serenam, i.

The first verse is too bald ; there is not a single epithet to give life and colour to the thought. Why should not the peculiar situation of Orpheus be expressed by an epithet ? Why is not the kind of torch more specifically distinguished ? It may be either marriage, or funereal. The sense of the first line is doubtful till the second is read. *Thracia* is a proper epithet, pointing out the scene of action. *Festus* has elegance, transferring the quality from the occasion to the person. In the third line *picturatæ* has no meaning that bears upon the subject. What has the colour of the birds to do with the gifts they brought ? Besides, it is too pompous a word for the subject and the kind of verse. And why has not *feræ* an epithet as well as *volucres* ? Merely from caprice, as it would seem. In the next distich, either *canoræ* must be understood to agree with *volucres*, which is awkward enough, or else there are two epithets to *lyræ*, a thing never done by the best models of Latin poetry ; not a single instance can be produced from them of an epithet being clearly and undoubtedly doubled. Both these words, too, are trite and general, and *cantus* followed by *canoræ*, *tune* and *tuneful*, has a very bad effect. *Mira*, in the last line, has no great force or beauty. If any one would wish to see this faulty use of epithets similarly exhibited in English, let him open the Botanic Garden at a venture. Claudian is the Darwin of the Romans.

§ 10. It is necessary to warn the student against too liberal a use of epithets. Beautiful as they are, or may be, when too thickly set they encumber the verse, and make it heavy and turgid ; such as the French call *poësie épithétée*. In their selection, too, respect must be had to the kind of verse employed. Epic and Lyric poetry require majestic and sonorous epithets, and these not numerous ; elegiac, pastoral, and the lower orders of composition, must have no swelling words ; softness and simplicity best become them ; but the number of epithets may in such productions be greatly increased.

CHAPTER II.

Index of Epithets.

Marks affixed to words in the Index :—

a signifies an archaism.

r " that the word is rare.

p " that it is found only or principally in poets.

c " that it is of no authority, and must not be used except in epigram.

hīc (dub.)	cītūs	sācēr	rātūs
īs	dūplūs	scābēr, <i>p.</i>	sātūs
quīs	fērūs	vāfēr	sītūs
tōt	mālūs		stātūs
quōt	mēūs	3 decl.	
	mērūs	incr. short.	obliq.
Adject.	nōthūs		
	nōvūs	cēlēr	pārīs
dīs, <i>p.</i>	pīūs	cīcūr	trībūs
pār	prōbūs	mēmōr	trūcis
plūs	quādrūs	rēsēs	
sōns	quōtūs	tērēs	incr. short.
trēs	rēūs	vētūs	
trūx, <i>p.</i>	sātūr	vīgīl	īnōps
	sūūs		
Particip.	trīplūs	incr. long	bīcēps
	tūūs	mīnōr	bīpēs
dāns	vāgūs	priōr	dūplēx
fāns, <i>p.</i>			rēdūx
flāns	retaining e.	not incr.	trīcēps
flēs	bīfēr, <i>p.</i>		trīpēs
nāns	lācēr, <i>p.</i>	brēvīs	trīplēx
nēns, <i>p.</i>	mīśēr	grāvīs	
stāns	tēnēr	lēvīs	incr. long.
		pōtūs, <i>a. p.</i>	ātrōx
hēbēs	rejecting e.	putrīs	ēdāx
ōpūs		rūdīs	ēmāx
ūtēr	fābēr (adj.) <i>p.</i>		īnērs
	glābēr, <i>p.</i>	Particip.	
2 decl.	mācēr	dītūs	bībāx, <i>e.</i>
bōnūs	nīgēr	lītūs, <i>p.</i>	bīdēns (adj.), <i>p.</i>
cātūs, <i>a. p.</i>	pīgēr	quītūs, <i>a.</i>	bīfrōns, <i>p.</i>
cāvūs	rūbēr		bīlix, <i>p.</i>

cāpāx
cliēns
cōmāns, *p.*
dicāx
fērāx
fērōx
frēquēns
fūgāx
libēns
lōquāx
lūbēns
mīnāx
nīgrāns, *p.*
pōtēns
prōcāx
pūdēns
rāpāx
rēcēns
rēpēns
sāgāx
sālāx
sēquāx, *p.*
tēnāx
trāhāx, *a.*
trīfāux, *p.*
trīlix, *p.*
vōrāx

Particip.
1 Conjug.

āmāns
āquāns
ārāns
hīāns
hūmāns
ītāns
ōvāns

bēāns, *p.*
bōāns, *p.*
cāvāns
cībāns, *p.*
cītāns
crēāns
crēmāns
crēpāns, *p.*
cūbāns

dicāns
dōlāns
dōmāns
fōrāns
frīcāns, *p.*
frīāns, *a.*
fūgāns
gēlāns, *p.*
glōbāns, *e.*
grāvāns
jūgāns
jūvāns
lābāns
lātrāns
lāvāns
lēvāns
līgāns
liquāns
litāns
lōcāns
mēāns, *p.*
mīcāns
mīgrāns
nātāns
nēcāns
nēgāns
nōtāns
nōvāns
pārāns
pātrāns
pīāns
plicāns, *p.*
prōbāns
pūtāns
quādrāns
rēflāns
rēnāns, *p.*
rīgāns
rōgāns
rūtāns, *p.*
sācrāns
sēcāns
sōnāns
striāns, *r.*
strīgāns
tōnāns
vācāns
vādāns

vētāns
vībrāns
vōcāns
vōlāns
vōrāns

2 Conjug.

ācēns, *r.*
āvēns
ēgēns
hābēns
hēbēns
ōlēns

cālēns
cārēns
cāvēns
ciēns
dēcēns
dōcēns
dōlēns
fāvēns
fōvēns
jācēns
jūbēns
lātēns
licēns
liquēns, *p.*
mācēns, *a.*
mācrēns, *a.*
mādēns
mānēns
mērēns
mōnēns
mōvēns
nītēns
nōcēns
pātēns
pāvēns
plācēns
rēplēns
rīgēns
rūbēns(*part.*), *p.*
scātēns, *p.*
sēdēns
sīlēns
sōlēns

stūdēns
stūpēns
tācēns
tēnēns
tēpēns, *p.*
tīmēns
tūmēns
vālēns
vīdēns
vīēns, *a.*
vīgēns
vīrēns
vōvēns

3 Conjug.

āgēns
ālēns
ēdēns
ēmēns

hībēns
cādēns
cānēns
cōlēns
cōquēns
fērēns
flūēns
frēmēns
fūrēns
gēmēns
gērēns
lēgēns
linēns, *p.*
lūēns
mētēns
mōlēns
pētēns
plūēns
prēmēns
rēgēns
rūdēns, *p.*
rūēns
scābēns
sērēns
sīnēns
spūēns, *p.*
strēpēns

struēns
sūēns
tēgēns
tērēns
trāhēns
trēmēns
vēhēns
vōlēns
vōmēns

4 Conjug.

īēns
sciēns

Depon.

fātēns
frūēns
jōcāns
lōquēns
mēdēns
mērēns
mīnāns
mōrāns
prēcāns
prōcāns, a.
quērēns
sēquēns
tūēns
vāgāns
vērēns

2 Decl.

æquūs
albūs
ālmūs
āltūs
āmplūs
āptūs
ārcūtūs
hīrtūs
hōrnūs, p.
imūs
ōrbūs
ūdūs, p.
ullūs

ūncūs, p.
ūnūs

ægēr
āltēr
āspēr
ātēr

3 Decl.

ācēr
impōs
ōmnīs
ūbēr

Particip.

āctūs
āltūs
āssūs
auctūs
aūsūs
ēmtūs
ēsūs
īctūs
ōrsūs
ōrtūs
ūnctūs
ūstūs
ūsūs

2 Decl.

bālbūs
bārdūs
bellūs
bimūs
binūs
blæsūs
blāndūs
brūtūs
cēcūs
cālvūs
cānūs
cārūs
cāssūs
cāstūs
caūtūs

cēlsūs
cērtūs
clārūs
claudūs
crāssus
crispūs
crūdūs
cūnctūs
cūrtūs
cūrvūs
dēnsūs
dignūs
dirūs
diūs, p.
divūs, p.

doctūs
dūplūs
dūrūs
falsūs
faustūs
fēssūs
fēstūs
firmūs
flaccūs
flāvūs
fōdūtūs
fōetūs
fulvūs, p.
fūrvūs, p.
fuscūs
gibbūs, e.
gilvūs
glaucūs, p.
gnārūs
gnāvūs
grātūs
grōssūs, e.
jūstūs
lætūs
lævūs
lārgūs
lāssūs
lātūs
laūtūs
lāxūs
lēctūs
lēntūs
limūs, a, p.

lippūs
lōngūs
luscūs
luxūs, e. r.
māgnūs
māncūs
mirūs
mōestūs
mūltūs
mūndūs
mūtūs
nāvūs
nōnūs
nōtūs
nūdūs
nullūs
pētūs
pāndūs, p.
pārcūs
pārvūs
paucūs
plānūs
plēnūs
prāvūs
primūs
priscūs
prīvūs
prōmtūs
prōnūs
pullūs
purūs
pūtūs
quādrūs
quāntūs
quārtūs
quērnūs, p.
quīntūs
quinūs
rārūs
raucūs
raūdūs, a.
rāvūs, a, r.
rēctūs
rūfūs, p.
rūssūs, p.
sævūs
sālsūs
sānctūs

	3 Decl. <i>incr. short.</i>	Particip.	
sānūs		cāsūs	mērsūs
scītūs		cāptūs	mēssūs
sēntūs, <i>a. p.</i>		cārptūs	missūs
sēnūs	cōmpōs	cēnsūs	mixtūs
sērvūs	dēsēs	cīnctūs	mōrsūs
sērūs	divēs	clāusūs	mōtūs
sēxtūs	paupēr	cōctūs	mūlctūs
siccūs	pērpēs, <i>p. a.</i>	cōeptūs	mūlsūs
simplūs	præpes, <i>p.</i>	cōmtūs	nāctūs
simūs, <i>p.</i>	præsēs	cūltūs	nātūs
sōlūs	pūbēr	dēmtūs	nēxūs
spissūs	sōspēs	dictūs	nīsūs
spōnsūs		dōctūs	nīxūs
spūrcūs		dūctūs	nūptūs
strictūs	<i>incr. long.</i>	fāctūs	pāctūs
stūltūs	mājōr	fālsūs	pārtūs
sūdūs	pējōr	fārtūs	pāssūs
sūmmūs		fāssūs	pāstūs
sūrdūs		fātūs, <i>p.</i>	pēxūs
tāntūs	<i>not incr.</i>	fictūs	pictūs
tārdūs	cōmīs	fīsūs	pistūs
tērnūs	dūlcīs	fissūs	plēxūs
tōrvūs, <i>p.</i>	fōrtīs	fixūs	pōtūs
tōtūs	grāndīs	fletūs, <i>p.</i>	prānsūs
trimūs	jūgīs	flexūs	prēnsūs
trinūs	lenīs	fōssūs	prēssūs
triplūs	lēvis	fōtūs	prōmtūs
trūncūs	mītīs	frāctūs	pūlsūs
tūtūs	mōllīs	frētūs	pūnctūs
vānūs	pīnguīs	frictūs	quēstūs
vārūs, <i>p.</i>	pūtrīs, <i>p.</i>	frixūs	rāptūs
vāstūs	qualīs	fūltūs	rāsūs
vērūs	quisquīs	fūnctūs	rēctūs
vēscūs, <i>p.</i>	sēgnīs	fūsūs	rūptūs
vīvūs	sī quīs	gēstūs	sārtūs
	suāvīs	jāctūs	scalptūs
crēbēr	tālīs	jūnctūs	scissūs
dēxtēr	tristīs	jūssūs	scriptūs
gībber, <i>r.</i>	tūrpīs	lāesūs	scūlptūs
libēr	vīlīs	lāpsūs	sēctūs
neūtēr		lāutūs	sēptūs
nōstēr	<i>obliqui.</i>	lātūs	spārsūs
pūlchēr	dītīs (<i>from dis</i>)	lectūs	spōnsūs
prospēr	sōntīs (<i>from sons</i>)	linctūs, <i>e.</i>	sprētūs
tētēr		lūsūs	strātūs
vēstēr		mēnsūs	strictūs
			strūctūs
			suāsūs, <i>r.</i>

sūctūs, *r.*
 sūmtūs
 sūtūs
 tāctūs
 tēctūs
 tēmtūs, *p.*
 tēnsūs
 tēntūs, *p.*
 tērsūs
 tēxtūs
 tīnctūs
 tōnsūs
 tōrtūs
 tōstūs
 trāctūs
 tritūs
 trūsūs
 tūnsūs
 vēctūs
 vērsūs
 victūs
 vīnctūs
 visūs
 vōtūs
 vūlsūs

in Dūs

dāndūs
 fāndūs, *p.*
 flēndūs, *p.*

3 Decl.
incr. short.

āncēps
 ĩmpār

incr. long.

ābsēns
 āmēns
 ātrōx
 āudāx
 ēffrōns
 ēxcōrs
 ēxlēx

ēxsōrs
 expērs
 ĩnfāns
 ĩngēns
 ĩnsōns

Particip.
1 Conjug.

ādnāns
 ādstāns
 āquāns
 ārāns, *e.*
 āfflāns
 ālbāns, *e.*
 āptāns
 ārcāns
 ārmāns
 āssāns
 āuctāns, *d.*
 āurāns, *u. r.*
 ēfflāns
 ēnāns
 ērrāns
 ēxstāns
 hālāns, *p.*
 hūmāns, *p. r.*
 ĩnflāns
 ĩnnāns
 ĩnstāns
 ĩntrāns
 ōbstāns
 ōccāns
 ōptāns
 ōrāns
 ōrbāns
 ōrnāns
 ūmbrāns, *p.*
 ūndāns, *p.*

2 Conjug.

ālbēns
 ālgēns
 ārcēns
 ārdēns
 ārēns
 āudēns

āugēns
 explēns
 hærēns
 hōrrēns
 hūmēns, *p.*
 ĩmplēns
 ōplēns
 ūrgēns

3 Conjug.

ābdēns
 āddēns
 āngēns
 ēdēns
 hīscēns
 ĩndēns, *a.*
 ōbdēns, *p.*
 ūngēns
 ūrēns

Depon.

āffāns, *p.*
 ēffāns, *p.*
 hōrtāns
 ūtēns

3 Adject.
incr. short.

cōmpār
 cōngrēx, *e.*
 cēlēbs
 dispār
 dūplēx
 prēcēps
 prēcōx
 princēps
 sēpār
 sīmplēx
 sūppār
 sūplēx
 vīndēx

incr. long.

bēllāx, *p.*

cāndēns
 cānēns, *p.*
 clēmēns
 cōncōrs
 cōnsōrs
 cōnstāns
 dēmēns
 discōrs
 fallāx
 fēlix
 flāmmāns, *p.*
 fūrāx
 linguāx, *e.*
 mēndāx
 mōrdāx
 nūgāx
 pērnix, *p.*
 pērnōx
 prāgnāns
 prāstāns
 prāsēns
 prūdēns
 pūgnāx
 sōcōrs
 sōlers
 spērnāx, *e.*
 stērnāx, *p.*
 stellāns, *p.*
 vēcōrs
 vēlōx
 vērāx
 vivāx, *p.*

Particip.
1 Conjug.

bālāns, *p.*
 būllāns, *e.*
 cēlāns
 calcāns
 cāntāns
 cāptāns
 cāstrāns
 caussāns
 cēlāns
 cērtāns
 cēssāns
 clāmāns

INDEX OF EPITHETS

227

= =

= =

= =

= =

cēcāns
cēnāns
cōlāns
cōnflāns
cōnstāns
cribrāns
crispāns, *p.*
cūlpāns
cūrāns
cūrsāns
cūrtāns, *p.*
cūrvāns, *p.*
dāmnāns
dēnsāns, *p.*
dictāns
diffāns, *a.*
distāns
ditāns
donāns
dotāns
ductāns
dūrāns
firmāns
flagrāns
foedāns
foetāns, *e.*
fōrmāns
frāgrāns, *p.*
fraudāns
frēnāns
frūstrāns
fucāns
fumāns
fundāns
fūscāns, *p.*
gēmmāns, *p.*
gēstāns
gūstāns
gyrāns
jāctāns
jūrāns
lactāns
lallāns, *e. r.*
lapsāns, *p.*
lassāns, *p.*
lātrāns
laudātis
lāxāns

lēgāns
lēntāns, *p.*
libāns
librāns, *p.*
limāns
lūnāns, *p.*
lūstrāns
lūxāns, *e.*
lūmphāns, *p.*
mactāns
manāns
māndāns
mērsāns, *p.*
migrāns
mōnstrāns
mōtāns, *p.*
mūltāns
mūssāns, *p.*
mūtāns
narrāns
nāvāns
nictāns, *p.*
nigrāns, *p.*
nōdāns, *p.*
nūdāns
nūtāns
pācāns
palāns
pālpāns
pātrāns
pēccāns
pērflāns
pērstāns
pīnsāns, *r.*
plācāns
plantāns
plorāns
pōrtāns
pōtāns
prēstāns
prēnsāns
prēssāns, *p.*
privāns
prōstāns
pūgnāns
pūlsāns
pūrgāns
quadrāns

quāssāns, *p.*
raptāns
rēgnāns
rēptāns, *p.*
rēstāns
rōrāns, *p.*
rūctāns
rūncāns, *r.*
rūgāns, *r. d.*
sāltāns
sānāns
sēdāns
sērvāns
siccāns, *p.*
signāns
spēctāns
spērāns
spīrāns
spīssāns, *e.*
spūmāns
spūrcāns, *r. u.*
spūtāns, *d.*
stāgnāns, *p.*
stillāns
stipāns
sūbstāns, *p.*
sūdāns
sūfflāns, *d.*
sūlcāns, *p.*
tārdāns
tēntāns
tōrnāns
tractāns
trānāns
trūncāns, *p.*
tūrbāns
tūrpāns, *p.*
vāllāns
vānnāns, *a.*
vastāns
vēctāns, *p.*
vēlāns
vērnāns, *p.*
vērsāns
vēxāns
vibrāns
vitāns
vūlgāns

2 Conjug.

cāllēns
cālvēns, *r.*
cāndēns
cēnsēns
clārēns, *p.*
cōmplēns
dēbēns
dēflēns
dēlēns
fērvēns
flāccēns
flāvēns, *p.*
flōrēns
fōtēns, *r.*
frēndēns
frigēns
frōndēns, *p.*
fulgēns
gaudēns
lactēns
languēns
livēns, *p.*
lūcēns
lūgēns
macrēns, *u.*
marcēns, *u.*
miscēns
mōrēns
mōrdēns
mūlcēns, *p.*
mūlgēns
pāllēns
pārēns
pēndēns
pōllēns
prābēns
prāndēns
pūtēns, *p.*
rēplēns
rīdēns
sōrbēns
sōrdēns
splēndēns
spōndēns
squālēns
strīdēns, *p.*

suādēns
sūplēns
tērrēns
tōndēns
tōrpēns
tōrquēns
tōrrēns
tūrgēns, *p.*

3 Conjug.

cādēns
cārpēns
cēdēns
cērnēns
cingēns
clāngēns, *r. p.*
claūdēns
cōgēns
cōmēns, *p.*
cōndēns
crēdēns
crēscēns
cūdēns
currēns
dēdēns
dēgēns
dēmēns
dicēns
didēns, *p.*
discēns
dūcēns
fallēns
fidēns
figēns
findēns
fingēns
flectēns
frāngēns
fūdēns
gignēns
gliscēns
glūbēns
jūngēns
lādēns
lambēns
lingēns, *a.*
linquēns, *p.*

lūdēns
māndēns
mērgēns
mittēns
nēctēns
nōscēns
nūbēns
pandēns
pāngēns
pārcēns
pāscēns
pēctēns
pellēns
pēndēns
pērdēns
pērgēns
pingēns
pinsēns, *r.*
plāngēns, *p.*
plaūdēns
plectēns
pōnēns
pōscēns
prēndēns
prōdēns
prōmēns
psallēns, *p.*
pūngēns
quærēns
radēns
reddēns
rēpēns
rodēns
rūmpēns
scālpēns
scandēns
scindēns
scribēns
scūlpēns
sērpēns
sidēns, *p.*
sistēns
solvēns
spārgēns
spērnēns
sternēns
stērtēns
stringēns

sūbdēns
sūgēns
sūmēns
sūrgēns
tāngēns
tēndēns
tērgēns
texēns
tīngēns
tōllēns
tradēns
trūdēns
tūdēns
vādēns
vellēns
vendēns
vērgēns
vērrēns
vērtēns
vincēns
visēns
vivēns
vōlvēns

Depon.

bācchāns
cōnāns
cōntāns
cūntāns
dignāns
fūngēns
fūrāns
grāssāns
grātāns
jūrgāns
lābens
latāns
lignāns
lūcrāns
lūctāns
mērcāns
mētāns
mirāns
nāscēns
nitēns
nūgāns
prædāns

rimāns
ringēns, *p.*
rixāns
scitāns, *p.*
scōrtāns
scrūtāns
sectāns
sōlāns, *p.*
tēstāns
trīcāns
tūtāns
venāns
vēscēns

Adject. 2.

ācidūs
ālūs
āquēūs
āquīlūs, *a. r.*
āvīdūs
ēpicūs
hīlārūs
ōlīdūs, *p.*
ōpicūs, *e.*

Adject. 3.

āgilīs
ālācēr
ālīquīs
hābilīs
hīlārīs
hūmilīs

Particep.

ādītūs
ālītūs
hābītūs
īnītūs
ōbītūs

Adject. 2.

bībūlūs
bīfidūs, *p.*
bījūgūs, *p.*

bivius, *p.*
 calidus
 camurus, *p. r.*
 cedrinus
 citimius
 creperus, *a. p.*
 criticus
 croceus, *p.*
 crocinus
 cupidus
 decimus
 decuplus
 dubius
 famulus
 fatuus
 fluidus
 fracidus, *r.*
 gelidus
 geminus
 gerulus, *e.*
 graphicus, *p.*
 gravidus
 lepidus
 liquidus
 luteus
 lyricus
 madidus
 magicus
 medicus
 medius
 meliculus
 metricus, *e.*
 minimus
 modicus
 mutulus
 nimius
 nitidus
 niveus, *p.*
 nocuus, *r. p.*
 nucceus, *e.*
 patrius
 patruus, *p.*
 pathicus, *p.*
 patulus
 pavidus, *p.*
 piceus, *p.*
 placidus
 pluvius
 prasinus
 profugus
 properus, *p.*
 proprius
 putridus
 quadruplus
 querulus
 quotuplus
 rabidus, *p.*
 rapidus
 refluxus, *p.*
 refugus, *p.*
 reliquus
 resonans, *p.*
 rigidus
 riguus, *p.*
 roseus, *p.*
 rutilus, *p.*
 sciolus, *e. a.*
 socius
 solidus
 spurius, *e.*
 stolidus
 stupidus
 subitulus
 superus
 tacitus
 tepidus
 timidus
 tragicus
 tremulus, *p.*
 trepidus
 trifidus, *p.*
 tumidus
 vacuus
 validus
 vapidus, *p.*
 varius
 vegetus
 venetus, *e.*
 vetulus
 viduus, *p.*
 Adject. 3.
 biforis, *p.*
 bijugis, *p.*
 bimaris, *p.*
 celebris

docilis
 facilis
 fragilis
 gracilis
 juvenis
 parilis, *p.*
 similis
 stabilis
 sterilis
 tenuis
 viridis
 volucris
 bicolor, *p.*
 celebrer
 volucer

Compar.

brevisior
 citior
 gravius
 levior
 melior
 nigrior
 pigrior
 potior
 probior
 rudior
 senior

Particip.

domitus
 genitus
 licitus
 meritus
 monitus
 placitus
 positus
 solitus
 subitus
 tacitus
 veritus
 vicitus

Particip.

abiens

abigens
 abolens
 acerans, *a.*
 acuens
 adamans
 adedens, *p.*
 adhibens
 adiens
 adigens
 adimens
 addolens, *p.*
 agitans
 animans
 epulans
 equitans
 habitans
 hebetans
 hiemans
 hilarans
 imitans
 inarans, *e.*
 inhians
 inhibens
 inhumans, *e.*
 iniens
 iterans
 obarans
 obiens
 obolens, *a.*
 onerans
 operans
 oriens
 ululans

Adject.

bipatens, *p.*
 capripes, *p.*
 locuples
 petulans
 sapiens
 vehemens

Particip. 1.

blaterans, *p.*
 caperans, *a.*
 celebrans

celērāns, *p.*
 cicūrāns, *r.*
 crepītāns, *p.*
 crocītāns, *a.*
 crūciāns
 cūbitāns
 eumūlāns
 deāmāns, *a.*
 decīmāns
 decōrāns
 dōmītāns, *p.*
 dūbitāns
 fābricāns
 flūtāns
 fōdicāns
 frūtīcāns, *p.*
 fūgītāns
 furīāns, *p.*
 gēmināns
 gēnērāns
 glāciāns, *p.*
 glōmērāns
 grāvidāns
 jūgūlāns
 lācērāns
 lānīāns
 lāpidāns
 lāqueāns, *p.*
 lātītāns
 locītāns, *p.*
 mācērāns
 māculāns
 mādīdāns, *e.*
 mēmōrāns
 mēritāns
 minīāns, *e.*
 mūtīlāns
 nīgrīcāns, *e.*
 nūmērāns
 pāvītāns, *p.*
 pēnētrāns
 pērāgrāns
 pērāmāns
 pērārāns, *p.*
 rādīāns, *p.*
 rēbōāns, *p.*
 rēcītāns
 rēcērāns

rēcērāns, *p.*
 rēcūbāns
 rēdāmāns
 rēfrīcāns
 rēgēlāns, *p.*
 rēlēvāns
 rēligāns
 rēmēāns
 rēmīgrāns
 rēnōvāns
 rēpārāns
 rēpēdāns, *a.*
 rēplicāns
 rēprōbāns (*dub.*)
 rēpūtāns
 rēsēcāns
 rēsērāns
 rēsōnāns
 rētōnāns, *p.*
 rēvōcāns
 rēvōlāns
 rōgītāns
 rūtīlāns, *p.*
 sātīāns
 sātūrāns
 scēlērāns, *p.*
 sīmīlāns (*dub.*)
 sīmūlāns
 sīnūāns, *p.*
 sōciāns
 sōlīdāns, *p.*
 spōliāns
 stīmūlāns
 strēpītāns, *p.*
 sūbārāns, *a.*
 sūpērāns
 tēmērāns, *p.*
 tēnūāns, *p.*
 tērēbrāns, *p.*
 tītūbāns
 tōlērāns
 trēpidāns
 tribūlāns, *a.*
 triplicāns, *e.*
 trūtīnāns
 tūmūlāns, *p.*
 vācūāns, *e.*
 vārīāns

vārīcāns, *e.*
 vēgētāns, *e.*
 vīgīlāns
 vīolāns
 vītīāns, *p.*
 vōcītāns
 vōlītāns
 vōmītāns, *e.*

2 Conjug.

cōhibēns
 pērhibēns
 pērōlēns, *a. p.*
 prōhibēns
 rēcālēns, *p.*
 rēdhībēns
 rēdōlēns
 rēfōvēns, *p.*
 rēmānēns
 rēmōvēns
 rēnītēns, *e.*
 rēsīdēns
 rētīcēns
 rētīnēns
 sūbōlēns, *a.*

3 Conjug.

cāpiēns
 cōmēdēns
 cūpiēns
 dīrimēns
 fāciēns
 fōdiēns
 fūgiēns
 jāciēns
 mētūēns
 minūēns
 pāriēns
 pērāgēns
 pērēdēns
 pērīmēns
 quātīēns
 rāpiēns
 rēcīdēns
 rēcīnēns
 rēcōlēns

rēcōquēns
 rēdīgēns
 rēdīmēns
 rēfērēns
 rēflūēns, *p.*
 rēgērēns
 rēlēgēns
 rēlīnēns
 rēnūēns
 rēpētēns
 rēprimēns
 rētēgēns, *p.*
 rētrāhēns
 rēvēhēns
 rēvōmēns, *p.*
 sāpiēns
 sātāgēns
 stātūēns
 sūbīgēns
 tribuēns

4 Conjug.

fēbrīēns, *p.*
 fērīēns
 glōciēns, *e.*
 līnīēns, *e.*
 pēriēns
 pīpiēns, *e.*
 pōliēns
 prēiēns
 rēdiēns
 sāgiēns
 sāliēns
 sītiēns
 sūbiēns
 vēnīēns

Depon.

cōmītāns
 dōmīnāns
 fāmūlāns, *p.*
 grādīēns
 jēcūlāns
 jēcūlāns
 lācrīmāns
 līcītāns, *e.*
 mēdicāns, *p.*

mēdītāns
mēmōrāns
mīnītāns
mīsērāns
mīsērēns
mōdērāns
mōdūlāns
mōrīēns
pātiēns
pōpūlāns
pōtiēns
rēmōrāns
rēvērēns
spātiāns
spēcūlāns
stābulāns, p.
stīpūlāns
stōmachāns
trūtīnāns, c. p.
vēnērāns
vīridāns, p.
vītūlāns, a. p.

Adject. 2.

ācērbūs
ācērnis, p.
ācūtūs
ādūltūs
ādūnsūs
āhēnūs, p.
āmārūs
āmicūs
āmōnūs
āmūsūs, c.
ānhelūs, p.
āpērtūs
āpricūs
āprinūs
āprūgnūs, a.
āquosūs
āvārūs
āvitūs
bōrēūs, p.
ēbūrnis, p.
ēgenūs, p.
ēous, p.

ēquinūs
hīulcūs
hōnestūs
hōndrūs, p.
īnāūsūs, p.
īnēmtūs, p.
īnēptūs
īnīquūs
īnūltūs
ōbatēr, c.
ōbesūs, p.
ōbūncūs, p.
ōbustūs, p.
ōdōrūs, p.
ōnūstūs
ōpācūs
ōpīmūs
ōvīpūs, c.
ōvillūs

Adject. 3.

āgrēstīs
ālacrīs
ānilīs
ēdūlīs, p.
ēquēstrīs
hērīlīs
īnānīs
īnērmīs
ōvalīs, c.
ōvīlīs, c.

Particip.

ābāctūs
ābēsūs, c.
ābūsūs
ācūtūs
ādāctūs
ādauctūs
ādēmtūs
ādēptūs
ādesūs
ādōrsūs
ādōrtūs
ādūstūs
āmātūs

āmictūs
āpērtūs
āquātūs, p.
ārātūs
hūmātūs
īnūnctūs
īnūstūs
ōbōrtūs
ōmīnūs
ōpērtūs

in Dus.

āgēndūs
ālēndūs
āmāndūs
āquāndūs
ārāndūs
ēdēndūs
ēmēndūs
hābēndūs
hūmāndūs

in Rus.

ītūrūs

Adject. 2.

bēātūs
bēnīgnūs
bībōsūs, c.
bīfūrēūs, p.
bīpālmūs, c.
bīsūlcūs, p.
bōvīllūs, c.
bōvīnūs, c.
cādūcūs
cānīnūs
cānōrūs
cāprīnūs
cōēvūs, c.
cōlōnūs
cōlūrnūs, p.
cōmātūs, p.
cōrūscūs, p.
crūēntūs
dēcōrūs

dīsērtūs
dīurnūs
dōlōsūs
dūcēpnūs
fācētūs
fērīnūs
fīglinūs, c.
frāgōsūs, p.
gēmellūs, p.
glōbōsūs
gulōsūs, c. p.
jōcōsūs
jūbātūs, p.
jūgōsūs, p.
lūpinūs
lūtōrūs, c.
mālnīgnūs
mārīnūs
mārītūs (adj.) p.
mērācūs
mīnūtūs
mīsēllūs
mōdēstūs
mōlēstūs
nēfāndūs
nēfāstūs
nīgēllūs, c.
nīvōsūs
nōcīvūs, c.
nōvēllūs
nōvēnūs
pātērnis
pērāquūs
pērītūs
pētūlōsūs, a. p.
pīlōsūs
pōlitūs
præāltūs
prōbātūs
prōbrōsūs
prōfānūs
prōfūndūs
prōpīnquūs
prōtervūs
pūdicūs
pūillūs
quādrīmūs
quādrātūs

quāternūs	biennīs, <i>e.</i>	virilis	lūtātūs, <i>e.</i>
quīētūs	bifōrmīs, <i>p.</i>	vōlucrīs	mīnātūs
rēcālūs, <i>a.</i>	bigēmmīs, <i>e.</i>		mīnūtūs
rēcūrvūs, <i>p.</i>	bilibrīs, <i>p.</i>	mīnistēr(<i>adj.</i>) <i>p.</i>	mīsertūs
rēdūncūs, <i>p.</i>	bilinguīs, <i>p.</i>	pālūstēr	mōratūs
rēlaxūs, <i>e.</i>	bilūstrīs, <i>p.</i>	pēdestēr	nēcātūs
rēmīssūs	bimēmbrys, <i>p.</i>	pērācēr	nēgātūs
rēmōtūs	bimēstrīs	pērāspēr, <i>e.</i>	nīgrātūs, <i>e.</i>
rēpandūs	bipennīs(<i>adj.</i>) <i>p.</i>	sālūbēr	nōtātūs
rēsīmūs, <i>e.</i>	bīrēmīs	sēquēstēr	nōvātūs
rētrūsūs	cēlēbrīs	sīnistēr	pārātūs
rōtundūs	cūrūlis		pātrātūs
sāgātūs	dāpālīs, <i>r.</i>	bīcōrpōr	pēractūs
sālignūs, <i>p.</i>	dēcēnnīs, <i>e.</i>	sūpērstēs	pēremtūs
sātīvūs, <i>e.</i>	fābālīs, <i>p.</i>	trīcōrpōr, <i>p. a.</i>	pērēsūs, <i>p.</i>
scābrōsūs, <i>e.</i>	fābrilīs	trīcūspīs, <i>p.</i>	pērōsūs, <i>p.</i>
scēlestūs	fēbrilīs, <i>e.</i>		pērūctūs, <i>p.</i>
sēcundūs	fīdēlis	<i>Particip. in Tus.</i>	pērūstūs
sērēnūs	fōrēnsīs	cāvātūs	pētītūs
sēvērūs	grēgalīs	cībatūs, <i>a. r.</i>	pīātūs
sōlūtūs	jūgalīs, <i>p.</i>	cītātūs	pīcatūs, <i>p.</i>
sōnōrūs, <i>p.</i>	lōcālīs, <i>e.</i>	cōactūs	pōlītūs
sōpōrūs, <i>p.</i>	mōlārīs(<i>adj.</i>) <i>e.</i>	cōēmtūs	pōtītūs
stōlātūs	nīvālīs, <i>p.</i>	cōmētūs	prēūstūs
striātūs, <i>e.</i>	nōvēnnīs, <i>e.</i>	cōmētūs	prēcātūs
strīgōsūs	pālūstrīs	cōortūs	prēhēnsūs
sūillūs	pēdālīs	crēātūs	prōbātūs
sūpērbūs	pēdestrīs	crēmātūs	prōfātūs, <i>p.</i>
sūpērnūs, <i>p.</i>	pērēnnīs	cūpītūs, <i>p.</i>	prōfētūs
sūpīnūs	rēbellīs, <i>p.</i>	dēūstūs	prōfūsūs
sūprēmūs	rēclīnīs, <i>p. r.</i>	dīcātūs	pūtātūs, <i>a.</i>
tēnellūs, <i>p. r.</i>	sālūbrīs	dīrēmtūs	quādrātūs
thymōsūs, <i>e.</i>	schōlārīs, <i>e.</i>	dōlātūs	rēcēnsūs, <i>e.</i>
tōgātūs	sēnilīs	fōratūs, <i>e.</i>	rēcēptūs
tōrōsūs, <i>p. e.</i>	sōdālīs	fīrātūs, <i>a.</i>	rēcīnctūs, <i>p.</i>
tīmēndūs	sūāvīs(<i>tris.</i>)	fūgātūs	rēcīsūs
trīfūrcūs, <i>e.</i>	trābalīs	gēlātūs, <i>p.</i>	rēclūsūs, <i>p.</i>
trīquētrūs	trīcōrnīs, <i>e.</i>	glōbātūs, <i>e.</i>	rēcōctūs
trīsūlcūs, <i>p.</i>	trīfīlīs, <i>e. p.</i>	grāvātūs	rēcūsūs, <i>e.</i>
vādōsūs	trīfōrmīs, <i>p.</i>	grēgātūs, <i>e. p.</i>	rēdātūs
vēnūstūs	trīgēmmīs, <i>e.</i>	jūgātūs	rēdēmtūs
vērēndūs	trīlibrīs, <i>p.</i>	lāvātūs, <i>a.</i>	rēductūs
vētūstūs	trīlinguīs, <i>p.</i>	lēvātūs	rēfētūs
viētūs	trīlūstrīs, <i>e.</i>	līgātūs	rēfētūs
	trīmēmbrys, <i>r.</i>	līquātūs	rēfīxūs
	trīmēstrīs, <i>e.</i>	lītātūs	rēflātūs
	trīnōdīs, <i>p.</i>	lōcātūs	rēflēxūs
	trīūncīs, <i>e.</i>	lōcūtūs	rēfōssūs, <i>e.</i>

Adject. 3.

bīcōrnīs, *p.*

rēfractūs	vōrātūs	inhālāns	dēcūssāns, r.
rēfūsūs	vōlūtūs	inūmbrāns, p.	fātīgāns
rēgestūs		inūncāns, a.	figūrāns
rēgressūs	<i>Dus.</i>	inūndāns	flāgellāns, e.
rēlapsūs, p.	bēandūs	ōbarmāns, p.	frēquētāns
rēlatūs	cānendūs	ōberrāns, p.	gūbernāns
rēlictūs	cāvendūs, cel.	ōbumbrāns, p.	lāborāns
rēmēnsūs, p.	<i>See part. act.</i>	ōpācāns	lācūnāns, p.
rēmīssūs	<i>under</i>		litūrāns, e.
rēmīxtūs, p.		2 Conj.	māritāns
rēmōtūs			mīnistrāns
rēnātūs	<i>Rus.</i>	ābhōrrēns	mōlēstāns, e.
rēnixūs	dātūrūs	ādaugēns	pārēntāns
rēpēnsūs	fūtūrūs	ādhærēns	pērēnnāns, p.
rēpēxūs, p.	litūrūs, p.	ādimplēns, e.	pērerrāns
rēplētūs	sātūrūs	inhærēns	pērōrāns
rēpōstūs, p.	stātūrūs		pērōrnāns, e.
rēpressūs		3 Conj.	prāoptāns
rēpulsūs			prōfanāns
rēsectūs	<i>Adject. 3.</i>	ācēscēns, p. r.	prōpināns
rēsūmtūs, p.		ādūrēns	prōpinquāns, p.
rētēctūs		hēbescēns	rēbellāns
rētēntūs	īnaudāx, p.	īnūngēns, e.	rēcālcāns, e.
rētēxtūs	bīvertēx, p.	īnūrēns	rēcāntāns, p.
rētīnctūs (dub.)	dēcēmplēx	ōlēscēns, a.	rēclāmāns
rētōrtūs	rēpūgnāx	ōmittēns	rēclināns, p.
rētōstūs			rēcūrsāns, p.
rētractūs	<i>Part. 1.</i>	<i>Depon.</i>	rēcūrvāns, p.
rētrūsūs	āberrāns	ābūtēns	rēcūsāns
rētūsūs	ābūdāns	ādhōrtāns	rēdōnāns, p.
rēvēctūs	ācērbāns, p.	ādūlāns	rēdūdāns
rēversūs	ācervāns	āpricāns	rēfōrmāns, p.
rēvictūs	ādāequāns	ōdōrāns	rēfrēnāns
rēvīnctūs	ādāuctāns, a.	ōpināns	rēfūtāns
rēvulsūs	ādhalāns, e.		rēlāxāns
rīgātūs	ādōptāns	1 Conj.	rēlegāns
rōgātūs	ādōrāns		rēnōdāns, p.
rōtātūs, p.	ādōrnāns	cēlēbrāns	rēpēnsāns, e.
sācrātūs	ādūmbrāns	cōāequāns	rēpōrtāns
sālītūs, e.	ādūnāns, e.	cōārcētāns	rēpūgnāns
sēcūtūs	āmīcāns, e. p.	cōāxāns, e.	rēpūrgāns
sēpultūs	ānhēlāns	cōlōrāns	rēsērvāns
sōlūtūs	hōnēstāns	cōōptāns	rēsīgnāns
stātūtūs	hōnōrāns	cōrōnāns	rēsultāns, p.
striātūs, e.	īnāurāns	cōrūscāns, p.	rētārdāns
sūbāctūs	īnerrāns	crūēntāns	rētētāns, p.
vībrātūs	īnēscāns	dēālāns	rētractāns
vōcātūs			rēvēlāns

rōtundāns
sāburrāns, *a.*
sāgināns
sāgittāns, *e.*
sālūtāns
sēcundāns, *p.*
sērēnāns, *p.*
sōpōrāns, *p.*
sūbīntrāns, *e.*
sūbōrnāns
sūpināns, *p.*
sūsurrāns, *p.*
tērēbrāns, *p.*
triūmphant
trūcidāns
vācillāns
vāpōrāns, *p. r.*
vēnēnāns, *p.*
vēnūstāns, *a.*
vōlūtāns

2 Conj.

cōercēns
cōhārēns
cōhōrēns
pērhorrēns
rēcōpēns
rēflōrēns, *e.*
rēfūlgēns, *p.*
rēlūcēns, *p.*
rēmīscēns, *p.*
rēmōrdēns, *p.*
rēmūlcēns, *p.*
rēnidēns, *p.*
rēsorbēns, *p.*
rētōrquēns

3 Conj.

cālēscēns, *p.*
cāpēssēns
cōadīēns, *a.*
dēhiscēns, *p.*
fācēssēns
fātiscēns, *p.*
gēlascēns, *a.*

gēmīscēns, *p.*
grāvōscēns, *p.*
lābāscēns, *a. p.*
lācēssēns
liquēscēns
mācēscēns, *a.*
mācrēscēns, *p.*
mādēscēns, *e. p.*
nīgrēscēns, *p.*
nītēscēns, *p.*
pātēscēns, *p.*
pāvēscēns, *e.*
pērūngēns
pērūrēns, *p.*
pīgrēscēns, *e.*
prāurēns, *e.*
prēhēdēns
prōfūndēns
prōpellēns
pūtēscēns
quīscēns
rēcēdēns
rēcīdēns
rēclūdēns
rēcōndēns
rēcrescēns
rēcūdēns, *r.*
rēcūmbēns
rēcūrrēns
rēfēllēns
rēdūcēns
rēfigēns
rēflēctēns
rēfrīngēns
rēlīnquēns
rēmāndēns, *e.*
rēmīttēns
rēpāngēns, *e.*
rēpellēns
rēpēndēns
rēpōnēns
rēpōscēns
rēprēndēns
rēpūngēns
rēquīrēns
rēsīstēns
rēsōlvēns
rēsūmēns

rēsurgēns
rētēxēns
rētrūdēns
rētūdēns
rēvēllēns
rēvincēns
rēvisēns
rēvōlvēns
rīgēscēns, *p.*
rūbēscēns, *p.*
sēnēscēns
stūpēscēns, *p.*
tēpēscēns
trēmīscēns, *p.*
tūmēscēns, *p.*
vālēscēns, *p.*
vīrēscēns, *p.*

Depon.

cāchīnnāns
cāvillāns
cōhōrtāns
dēhōrtāns
nēpōtāns, *e.*
nōvērcāns, *e.*
pācīscēns
pēcūlāns, *e.*
rēcōrdāns
rēlābēns, *p.*
rēlūctāns, *p.*
rēnāscēns
rēnītēns
rēvērtēns

Adject. 2.

ābsōnūs
āemūlūs
āenēūs
āerēūs, *p.*
ālbīdūs, *p. r.*
ālgīdūs, *a. p. r.*
annūūs
anxīūs
ārtīcūs, *e.*
ārdūūs

āridūs
āvīūs, *p.*
aūlīcūs, *e.*
aūrēūs
ēbrīūs
ēdītūs
ēffērūs, *p.*
ēnthēūs, *p. e.*
ēthīcūs
ēxtērūs
ēxtīmūs
hēlvōlūs
hērbēūs, *a.*
hērbīdūs
hīspīdūs, *p.*
hīstrīcūs, *a.*
hōrrīdūs
hōspītā (*adj. f.*
s. & n. pl. p.)
hōstīcūs, *p.*
hūmīdūs
ignēūs
īmbrīdūs, *a.*
īmīgēr
īmīlūs
īmprōbūs
īncītūs, *a. p.*
īnclītūs, *p.*
īndīgūs, *p.*
īnfērūs
īnfīmūs
īnnūbā (*fem. p.*)
īnscīūs
īntēgēr
īntīmūs
īnvīdūs
īnvīūs
īrrītūs
ōbnīgēr, *a.*
ōbvīūs
ōctūplūs
ōptīcūs, *e.*
ōptīmūs
ōssēūs, *p. e.*
ūlmēūs, *a.*
ūltīmūs
ūnīcūs
ūvīdūs, *p.*

Compos.

ærifēr, *p.*
æstifēr, *p.*
ālifer, *p.*
aligēr, *p.*
angulfēr, *p.*
annifēr, *e.*
armifēr, *p.*
armigēr, *p.*
astrifēr, *p. e.*
astrigēr, *p. e.*
aurifēr, *p.*
aurigēr, *p.*
ensifer, *p.*
ensigēr, *p.*
herbifer, *p.*
horrifēr
humifer, *p. a.*
ignifer, *p.*
imbrifer, *p.*
ostrifer, *p.*
umbrifer
vuisēr, *oct.*

Adject. 3.

altīlis, *p. a.*
immēmōr
utīlis

Compar.

acriōr
ægrīōr
æquiōr
albīōr
altīōr
amplīōr
aptīōr
arctīōr
auctīōr
ocīōr, *p.*
orbīōr
cet. ex.

Part.

abditūs
additūs

adsītūs, *p. e.*
agnītūs
editūs
erūtūs
excītūs
illītūs
indītūs
insītūs
oblītūs
obrūtūs
obsītūs

Adj. 2.

bacchīcūs, *p.*
barbarūs
bellīcūs
bellūlūs, *a.*
bimūlūs, *p.*
blandūlūs, *e.*
bubūlūs
buxēūs, *a.*
byssinūs, *a.*
cædūūs, *p. e.*
cælicūs, *e.*
cærulūs, *p.*
cæsūs
callidūs
candidūs
cannēūs, *p.*
caustīcūs, *a.*
cedrinūs, *a.*
cerēūs
cernūūs, *p. a.*
citrēūs
citrinūs, *e.*
civicūs, *a.*
classīcūs
cōmicūs
cōmōdūs
cōncavūs
cōngruūs, *p.*
cōnjūgūs, *e.*
cōnsciūs
cōsonūs
cōrneūs
cōsmīcūs, *a.*
crastīnūs

credūlūs
cretēūs, *a.*
criticūs
cūpreūs, *a.*
cyncēūs
dædalūs, *a. p.*
debitūs
deditūs
defūūs, *a.*
deviūs
dissōnūs
fāginūs, *p.*
farreūs, *e.*
felleūs, *a.*
ferreūs
fervidūs
flaccidūs, *a.*
flammeūs, *a. p.*
florēūs, *p.*
floridūs
fōneūs
fœtidūs
frigidūs
frivōūs, *e.*
fraxīnūs, *(adj.) p.*
frondēūs, *p.*
fulgidūs, *p.*
fūmēūs, *p.*
fūmidūs, *p.*
garrulūs
gemmeūs
gymnicūs
juncēūs
jūpidūs, *e.*
jūncinūs, *e.*
lactēūs
lanēūs
languidūs
lassulūs, *p.*
laureūs
lautulūs, *e.*
lentulūs
lignēūs
limpidūs, *p.*
lineūs
lividūs
longulūs
loreūs, *e.*

lubricūs
lucidūs, *p.*
ludīcēr
luridūs, *p.*
lustrīcūs, *e.*
lutēūs, *p.*
lynceūs, *e.*
marcidūs, *p.*
martīūs, *p.*
masculūs, *p.*
māximūs
melleūs, *e.*
menstruūs
metricūs, *e.*
mimīcūs
morbīdūs, *a.*
mortuūs
mūcidūs, *p. e.*
mūseūs, *e.*
mūrcidūs, *(dub.)*
mūsicūs
mūsteūs, *a.*
mutuūs
myrrhēūs, *p.*
myrrhinūs, *a.*
myrtēūs
mystīcūs, *p.*
nardīnūs, *e.*
naūfragiūs
naūticūs
nesciūs
ninguidūs, *e.*
noxīūs
nūbīlūs, *p.*
nūnciūs, *(adj.) p.*
nūperūs, *a.*
pallidūs
palmēūs, *e.*
parvulūs
paseūūs, *a. p.*
patrīūs
patrūūs, *p.*
pauculūs
pendulūs, *p.*
perbōnūs
perfīdūs
perlīstūs
pervīūs

pessimus	septimus	<i>Adject. 3.</i>	tonsilis, <i>e.</i>
pinus	sericus		tortilis, <i>p.</i>
plumbeus	serius	clusilis, <i>e.</i>	transilis, <i>e.</i>
plumbeus	simulus, <i>p.</i>	cotilis, <i>r.</i>	
plurimus	singulus	dapsilis, <i>a.</i>	<i>Compos.</i>
plusculus	sobrius	debilis	baccifer, <i>p.(h.n.)</i>
posterus	sonticus, <i>r.</i>	depilis, <i>e.</i>	barbiger, <i>a.</i>
postumus	sordidus	ductilis, <i>e.</i>	bellifer, <i>p. e.</i>
praeconus, <i>r.</i>	sparteus, <i>e.</i>	farsilis, <i>e.</i>	belliger, <i>p.</i>
praeditus	sphaericus, <i>e.</i>	fertilis	buxifer, <i>p.</i>
praeclusus, <i>p.</i>	spiceus, <i>p.</i>	fictilis	caelifer, <i>p.</i>
praeuius, <i>p.</i>	spineus, <i>r.</i>	fissilis, <i>p.</i>	claviger, <i>p.</i>
praeuolus, <i>e.</i>	splendidus	flabilis, <i>r.</i>	conifer, <i>p.</i>
pristinus	spumeus, <i>e.</i>	flexilis, <i>p.</i>	coniger, <i>p.</i>
prodigus	squalidus	fossilis, <i>e. (h.n.)</i>	corniger, <i>p.</i>
profusus, <i>p.(r.r.)</i>	squamatus, <i>p.</i>	funebris	criniger, <i>p.</i>
pronubus, <i>p.</i>	stanneus, <i>e.</i>	fusilis, <i>p.</i>	falcifer, <i>p.</i>
proximus	stipticus, <i>e.</i>	fulilis	falciger, <i>p. e.</i>
providus	streuus	labilis, <i>e.</i>	fatifiger, <i>p.</i>
publicus	stridulus, <i>p.</i>	lugubris	flammifer, <i>p.</i>
punicus, <i>p.</i>	stupeus, <i>p.</i>	missilis	flammiger, <i>p. e.</i>
putidus	sudolus, <i>p.</i>	mobilis	florifer, <i>p.</i>
putridus	subjugus, <i>e.</i>	nobilis	floriger, <i>p. e.</i>
quadruplus	subniger, <i>a.</i>	nubilis	fetifer, <i>e.</i>
quantulus	succidus, <i>e.</i>	pactilis, <i>e.</i>	frondifer, <i>p.</i>
quernus	tabidus, <i>p.</i>	pensilis	frugifer
quercus, <i>e.</i>	tantulus	perbrevis	fructifer, <i>e.</i>
quercicus, <i>e.</i>	taureus, <i>p.</i>	pergravis	fumifer, <i>p.</i>
quercuerus, <i>a.</i>	taxeus, <i>e.</i>	perlevis	furfifer
quercerus, <i>a.</i>	terreus, <i>e.</i>	plectilis, <i>pl.</i>	gemmifer, <i>p.</i>
rameus, <i>p.</i>	tercius	prae-gravis, <i>e.</i>	glandifer
rancidus, <i>p.</i>	tetricus, <i>p.</i>	rasilis, <i>p.</i>	granifer, <i>p.</i>
rauidus, <i>e.</i>	testeus, <i>e.</i>	reptilis, <i>e.</i>	lanifer, <i>e.</i>
refusus, <i>p. e.</i>	thureus, <i>p. (r. r.)</i>	scansilis, <i>e.</i>	laniger, <i>p.</i>
regius	tinnulus, <i>p.</i>	scissilis, <i>e.</i>	laurifer, <i>p.</i>
rhythmicus	töphinus, <i>e.</i>	scriptilis, <i>e.</i>	lauriger, <i>p. e.</i>
rosidus, <i>p.</i>	torpidus	sculptilis	letifer, <i>p.</i>
rusticus	torridus	sectilis, <i>e. (h.n.)</i>	luctifer, <i>p.</i>
rusceus, <i>p. r.</i>	trimulus, <i>e.</i>	sensilis, <i>a.</i>	mellifer, <i>p.</i>
russeus, <i>p. r.</i>	turbidus	sessilis, <i>p.</i>	monstrifer, <i>e. p.</i>
sauciis	turgidus	sorbilis, <i>e.</i>	mortifer
saxeus	varicus, <i>a.</i>	struttilis, <i>e.</i>	multifer, <i>e.</i>
scenicus	vinnulus (<i>dub.</i>)	subgravis, <i>e.</i>	naviger, <i>p.</i>
scirpeus, <i>p.</i>	virgeus, <i>p.</i>	subjugis, <i>e.</i>	nimbifer, <i>p.</i>
scitulus, <i>a.</i>	viteus, <i>p.</i>	sutilis, <i>p.</i>	noctifer, <i>p.</i>
scorteus, <i>r.</i>	vitreus	textilis	nubifer, <i>p.</i>
scrupus, <i>a. p.</i>	vividus	tinctilis, <i>p.</i>	palmifer, <i>p.</i>
sedulus			

pālmīgēr, *e.*

pācīfēr, *p.*

pēltīfēr, *p.*

pennīfēr, *p.*

pennīgēr

pēstīfēr

pīnīfēr, *p.*

pīnīgēr, *p.*

pinnīgēr, *p.*

plāntīgēr, *e.*

plūmīgēr, *e.*

pōmīfēr, *p.*

rōrīfēr, *p.*

sācrīfēr, *p.*

sāxīfēr, *p. e.*

scēptrīgēr, *p. e.*

semīfēr, *p. a.*

sensīfēr, *p.*

sētīgēr, *p.*

sōlīfēr, *p. e.*

sōmnīfēr, *p.*

spīcīfēr, *p.*

spīnīfēr, *p. r.*

spūmīfēr, *p. e.*

spūmīgēr, *p.*

squāmīgēr, *p.*

stellīfēr

stellīgēr, *p.*

sylvīgēr, *e.*

taurīfēr, *p. e.*

telīfēr, *p. e.*

thūrīfēr, *p.*

thýrsīgēr, *p.*

túrrīgēr, *p.*

velīfēr, *p.*

vītīfēr, *p. e.*

Adject. 3.

incr. short.

cōngēnēr, *e.*

dēdēcōr, *p. e.*

dēgēnēr, *p.*

pērnīgēr, *a. r.*

pērcēlēr

pērvīgīl, *p.*

prēcēlēr, *p. e.*

prætēnēr, *e.*

incr. long.

cōncōlōr, *p.*

dēcōlōr, *p.*

discōlōr

Compar.

blāndīōr

cārīōr

cāstīōr

cautīōr

See positive, under

Particip.

cōgnītūs

cōncītūs

cōndītūs

cōnsītūs

crēdītūs

dēbītūs

dirūtūs

dissītūs, *a.*

mōrtūtūs

pērcītūs

pērdītūs

præbītūs, *r.*

prōdītūs

rēddītūs

sūbdītūs

terrītūs

trādītūs

Adject. 2.

ābjēctūs

ābjēgnūs, *tris. p.*

ābstrūsūs

ābsūrdūs

ācceptūs

ācclīvūs

āddictūs

ādstīctūs

ādvērsūs

āgrōtūs

āquævūs, *p.*

æratūs

æstīvūs

æternūs

āgnātūs

āgnīnūs, *a.*

alatūs, *p.*

algōsūs, *e.*

āternūs

anguīnūs

augustūs

ānnōsūs, *p.*

ānsātūs, *a.*

āntīcūs, *r.*

āntīquūs

āprīcūs

āprūgnūs, *a.*

ārcanūs

ārctōūs, *p. e.*

ārgūtūs

ārmātūs

ārquātūs, *p.*

ārrectūs

astūtūs

atrātūs

attētūs

augustūs

aūratūs

aūritūs, *p.*

aūstērūs

aūstrīnūs, *p.*

edūrūs, *p.*

effrēnūs, *p.*

elātūs

elēctūs

enervūs, *e.*

eōūs, *p.*

erēctūs

exāctūs

excelsūs

excōctūs, *p.*

excūltūs

exhaustūs

exōsūs, *p.*

externūs

extrēmūs

extrūctūs

exsuccūs, *e.*

hædinūs

hamātūs

hastātūs

herbōsūs, *p.*

herōūs

hesternūs

hircīnūs

hircōsūs

hīrsūtūs

hōrrēndūs

hūmanūs

hūmēctūs, *e.*

hybernūs

ignārūs

ignāvūs

ignītūs, *e.*

ignōtūs

īlīgnūs, *r.*

illæsus, *p. e.*

īllīmūs

īllōtūs, *r.*

īmmēnsūs

īmmōtūs, *p.*

īmmūndūs

īmpūrūs

īncāutūs

īncertūs

īncōmtūs

īncūltūs

īncūsūs, *p.*

īncūrvūs

īndīgnūs

īndōctūs

īnfāndūs

īnfāustūs, *p.*

īnfectūs

īnfensūs

īnfērñūs, *p.*

īnfestūs

īnfīdūs

īnfīrmūs

īnfrēnūs, *p.*

īngrātūs

īnjūstūs

īnnūptūs

īnsānūs

īnscītūs

īnsuētūs

īnsūlsūs

īntāctūs

intētūs
intēnūs, *e*.
intōnsūs, *p*.
invictūs
invisūs
invitūs
obliquūs
oblōngūs
obnixūs
obscētūs
obscurūs
obstipūs, *p. a*.
obtortūs
obtusūs
occultūs
octāvūs
octōhūs
ostrinūs, *p*.
ūbrōsūs
ūndōsūs, *p*.
ūndēnūs
ūrbānūs
ūrsinūs, *e*.

Adject. 3.

acclinūs, *p*.
acclivūs
æqualīs
affinis
alarīs
annālīs
aūstrālīs
elinguis
elumbīs, *e*.
enervūs, *e*.
enōdīs, *p*.
enōrmīs, *e*.
excōrnīs, *e*.
exilīs
exsanguis
exsōmnīs, *e*.
extōrrīs
hōrtēnsīs, *e*.
hōstilis
illimīs, *p*.
illūnis, *e*.
illūstrīs

imbellīs
imberbīs
immanīs
immitīs
immūnis
implūmīs, *p*.
indēmniīs, *e*.
infāmīs
informīs
infrenīs, *p*.
innūbīs, *e*.
insignīs
insōmnīs, *p*.
insuavis
invēstīs, *e*.
ollārīs, *e*.
octēnnīs, *e*.
ūrnālīs, *e*.

*Particip.
in Tus, Sūs.*

ābdūctūs
ābjēctūs
ābjūctūs, *p*.
āblātūs
āblūtūs
ābrāsūs
ābreptūs
ābrōsūs, *e*.
ābrūptūs
ābciissūs
ābstētūs, *e*.
ābstērsūs
ābstrāctūs
ābstrūsūs
ābsūmtūs
āccēnsūs
āccēptūs
āccinctūs, *p*.
āccisūs
āddictūs
ādductūs
ādjēctūs
ādjūnetūs
ādjūtūs
ādlectūs, *e*.
ādmēnsūs

ādmisītūs
ādmistūs
ādmōrsūs, *p*.
ādmōtūs
ādnātūs, *e*.
ādnisītūs
ādescītūs
ādscripītūs
ādspērsūs
ādsstrictūs
ādsstructūs, *e*.
ādvēctūs
āquātūs
āeratūs
āffātūs, *p*.
āffectūs
āffictūs
āffixūs
āfflatūs
āfflictūs
āffrictūs, *e*.
āffusūs, *p*.
āgressūs
ālbātūs
āllāpsūs
āllātūs
āllectūs
āllisūs
āmbēsūs, *p*.
āmbitūs
āmbustūs
āmīssūs
āmōtūs
āmplēxūs
ānnēxūs
ānnisītūs
āppēnsūs
āppictūs
āpprēnsūs, *p*.
āppressītūs, *e*.
āppulsūs
āptātūs
ārcatūs, *e*.
ārgūtūs
ārmātūs
ārrosūs, *e*.
āssectūs
āsātūs, *e*.

assuētūs
assūmtūs
attactūs, *p. e*.
attēntūs
attēxtūs, *e*.
attōnsūs, *p. f*.
attractūs
attritūs
audītūs
avēctūs, *p*.
avērsūs
āvulsītūs
ēdictūs
ēdoctūs
ēdūctūs
ēffātūs, *p*.
ēffartūs, *a*.
ēffectūs
ēffictūs
ēffōstūs
ēffrātūs
ēffusūs
ēgēstūs, *p*.
ēgressūs
ējectūs
ēlapsūs
ēlatūs
ēlectūs
ēlisūs
ēlixūs, *p*.
ēlusūs
ēlūtūs
ēmēnsūs
ēmīssūs
ēmōtūs, *p*.
ēmūctūs, *p*.
ēnātūs
ēnēctūs
ēnisūs
ēnixūs
ēpōtūs
ērāsūs, *p*.
ērectūs
ēreptūs
ērōsūs, *e*.
ēvectūs
ēversūs
ēvictūs, *p*.

ēvinctūs, *p.*
 ēvulsūs
 ēxactūs
 ēxceptūs
 ēxcerptūs
 excisūs
 ēxscissūs
 excitūs, *p.*
 exclusūs
 excōctūs, *p.*
 excūsūs
 excūsūs
 exēntūs
 exēsūs
 exhaustūs
 exōrsūs
 exōrtūs
 expānsūs, *e.*
 expensūs
 expertūs
 explētūs
 explōsūs
 expōstūs, *p.*
 expressūs
 expulsūs
 expunctūs, *u.*
 exscriptūs
 exsculptūs
 exsectūs
 exsertūs, *p.*
 extinctūs
 exstrūctūs
 exsuctūs, *e.*
 extensūs
 extēntūs
 extērsūs
 extōrtūs
 extractūs
 extrītūs, *r.*
 extrūsūs, *p.*
 exūtūs
 exūtūs
 illapsūs
 illātūs
 illectūs
 illisūs, *p.*
 illūsūs
 imbūtūs

immersūs
 immisūs
 immistūs
 impastūs, *p.*
 impensūs
 impexūs, *p.*
 impactūs, *r.*
 implētūs
 implexūs, *p.*
 imprahūs, *p.*
 impressūs
 impulsūs
 incensūs
 incisūs
 incinctūs, *p.*
 inclūsūs
 incōctūs, *p. r. r.*
 incūsūs
 indeptūs, *u. p.*
 indictūs
 inductūs
 indultūs, *e.*
 indūtūs
 infixūs
 inflātūs
 inflexūs
 inflictūs
 infosūs
 infractūs
 ingestūs, *p.*
 ingressūs
 injectūs
 injunctūs
 injussūs
 innatūs
 innexūs, *p.*
 innixūs
 inscriptūs
 insculptūs
 insectūs, *p.*
 insertūs
 insessūs
 inspectūs, *u.*
 inspersūs, *p.*
 instrātūs
 instructūs
 insuetūs
 insūmtūs

insūtūs
 intensūs, *u. d.*
 intētūs
 intinctūs
 intortūs
 invasūs
 invectūs
 inventūs
 inversūs
 iratūs
 irrisūs
 obductūs
 objectūs
 oblatūs
 oblitūs
 obnūsūs
 obseptūs
 obsessūs
 obstrictūs
 obstructūs
 obtentūs (2)
 obtentūs (3), *p.*
 obtortūs
 obtritūs
 obtrūsūs
 obtusūs
 obversūs, *e.*
 occisūs
 occlūsūs
 occultūs
 offensūs
 offusūs
 oppletūs
 oppressūs
 optātūs
 orātūs
 orbātūs
 ornātūs
 ostensūs, *p.*
 unitūs, *e.*
 See *part. uct.*
 under
 Dus,
 abdendūs
 addendūs
 See *part. uct.*
 under

Rus.

āctūrūs
 āltūrūs
 ārsūrūs
 auctūrūs
 aūsūrūs
 ēmtūrūs
 esūrūs
 hēsūrūs
 haustūrūs
 ictūrūs
 ōrsūrūs
 ūnctūrūs
 ūstūrūs
 ūsūrūs

Adject. z.

baccātūs, *p.*
 barbātūs
 braccātūs
 bulbosūs, *e.*
 bullātūs, *e.*
 callōsūs, *p. e.*
 calvatūs, *e.*
 caprinūs
 captinūs
 carnosūs, *e.*
 concinnūs
 condensūs, *p.*
 condignūs, *r.*
 cornūtūs, *e.*
 corrosūs
 cretōsūs, *p. e.*
 crinitūs
 damnosūs, *p.*
 defunctūs
 delirūs
 dentatūs
 dilectūs
 diversūs
 divinūs
 dumosūs, *p.*
 facundūs
 famosūs
 fecundūs
 festinūs, *p.*

fēstivūs	pāgānūs	scūtātūs	cellārīs, <i>e.</i>
finitūs	palmōsūs, <i>p.</i>	secrētūs	civilīs
fontānūs, <i>p.</i>	pannōsūs	secūrūs	cōmmūnīs
formōsūs	peltātūs, <i>p.</i>	sēmēsūs	cōmpērnīs, <i>a.</i>
frāternūs	pērbellūs	sēptēnūs	cōnchylīs, <i>a. r.</i>
frōndōsūs, <i>p.</i>	pērcārūs	setōsūs, <i>p.</i>	cōnfīnīs
fūcatūs	perfectūs	silvōsūs, <i>r.</i>	cōnfōrmīs, <i>e.</i>
fūmōsūs	pēgrātūs	sīncērūs	crīnālīs, <i>e.</i>
fūnēstūs	pējūrūs	sīstrātūs, <i>e. p.</i>	crūdēlīs
fūngōsūs, <i>e.</i>	pērmāgnūs	sōccātūs, <i>e.</i>	dēclīvīs
fūrtīvūs	perrārūs	spinōsūs	dēfōrmīs
gēmmātūs, <i>p.</i>	pērvērsūs	spūmōsūs, <i>p.</i>	dēlūmbīs, <i>e.</i>
gērmānūs	pētrōsūs, <i>e.</i>	squāmōsūs, <i>p.</i>	dēplūmīs, <i>e.</i>
glēbōsūs, <i>e.</i>	plāgōsūs, <i>p.</i>	stellātūs	dōtalīs
grandēvūs, <i>p.</i>	plūmātūs, <i>p.</i>	strīgōsūs	fatalīs
grānōsūs, <i>e.</i>	plūmbōsūs, <i>e.</i>	strūmōsūs, <i>e.</i>	fērālīs, <i>p.</i>
jūcūdūs	plūmōsūs, <i>p.</i>	sūberispūs	fēnēbrīs
jūncōsūs, <i>p.</i>	pōmōsūs, <i>p.</i>	sūberūdūs, <i>e.</i>	fōntālīs, <i>a.</i>
lanātūs, <i>e.</i>	pōmpōsūs, <i>e.</i>	sūbrēctūs	frūgālīs
lanōsūs, <i>e.</i>	pōpūlnūs, <i>a.</i>	succōsūs, <i>e.</i>	fūnālīs, <i>e.</i>
lārvātūs, <i>a.</i>	pōrcīnūs, <i>a. r.</i>	sūrdāstēr	fūnēbrīs
lāscīvūs, <i>p.</i>	pōstrēmūs	sūspēctūs	lārvālīs, <i>e.</i>
lignōsūs, <i>e.</i>	prēcānūs, <i>p.</i>	tērrēnūs	lētālīs, <i>p.</i>
limōsūs, <i>p.</i>	prēcāutūs	tīgrīnūs, <i>e.</i>	librālīs, <i>e.</i>
lōngēvūs, <i>p.</i>	prēcārūs	tōrquātūs, <i>p.</i>	lūgūbrīs
lōngīnquūs	prēcārātūs	trānquillūs	lūnārīs
lūcrōsūs, <i>p.</i>	prēcārātūs	tūrrītūs, <i>p.</i>	lūstrālīs
lymphātūs	prēcārātūs, <i>p.</i>	vāccīnūs, <i>e.</i>	mēnsālīs, <i>e.</i>
mānsuētūs	prēcārātūs	vēntōsūs	mōrtālīs
mātūrūs	prēcārātūs	vērbōsūs	mūrālīs
mēllītūs	prēcārātūs	vērrīnūs	nātālīs
mēndīcūs	prēcārātūs, <i>p.</i>	vērsūtūs	navālīs
mēndōsūs	prīvātūs	vēsānūs	pācālīs, <i>p.</i>
mīlvīnūs	prōcērūs	vīcīnūs	pālmārīs
mōnstrōsūs	prōjēctūs	villōsūs, <i>p.</i>	plāntārīs, <i>p.</i>
mōntānūs	prōlīxūs	vīnōsūs, <i>p.</i>	pōenālīs, <i>e.</i>
mōntōsūs	prōpēnsūs	vīrgātūs, <i>p.</i>	præggrandīs
mōrātūs	pūllātūs	viscōsūs, <i>e.</i>	prēmōllīs, <i>e.</i>
mōrōsūs	quārtānūs	vītātūs, <i>p.</i>	prēsīgnīs, <i>p.</i>
mūndānūs, <i>r.</i>	quīndēnūs	vōtīvūs	quīnquēnnīs, <i>p.</i>
mūrātūs, <i>e.</i>	rāmōsūs, <i>p.</i>	vūlpīnūs, <i>e.</i>	regālīs
mūscōsūs	rīmōsūs, <i>p.</i>		rūrālīs
nāsūtūs	rīxōsūs, <i>e.</i>		rūrēstrīs, <i>e.</i>
nātīvūs	rōbūstūs		scēnālīs, <i>a.</i>
nērvōsūs	rōstrātūs	brūmālīs	scurrīlīs
nīmbōsūs, <i>p.</i>	rūgōsūs, <i>p.</i>	cālēstīs	sēmēstrīs
nōctūrnūs	sāxōsūs, <i>p.</i>	cāmpēstrīs	sērvīlīs
pācatūs	scrūpōsūs, <i>p. a.</i>	cāstrēnsīs	sēptēnnīs

Adject. 3.

sēxēnnis
silvēstriſ
sōlēnnis
sphæralis, *e.*
spōnsālīs, *e.*
stellārīs, *e.*
sūblimis
sūblūstrīs, *p.*
tālārīs
terrēstriſ
vallārīs
vēgrandīs, *a.*
venālīs
vērnālīs, *p.*
vērnilīs, *e.*
villārīs, *e.*
vitālīs
vūlgārīs

Particip.
Tus, Sus.

blānditūs
collāpsūs, *p.*
collēctūs
collisūs
cōmbūstūs
cōmmēnsūs
cōmmētūs
cōmmissūs
cōmmixtūs, *p.*
cōmmōtūs
cōmpactūs
cōmpertūs
cōmplētūs
cōmplēxūs
cōmpōstūs, *p.*
cōmprēnsūs, *p.*
cōmprēssūs
cōmpulsūs
cōmpunctūs
cōncēssūs
cōncēptūs
cōncēptūs
cōncisūs
cōncūsūs
cōncōctūs
cōncrētūs

cōncūssūs
cōnvictūs
cōnditūs
cōndūctūs
cōnfēctūs
cōnfertūs
cōnfessūs
cōnfictūs
cōnfisūs
cōnfixūs
cōnfossūs
cōnfractūs
cōnfūsūs
cōngēstūs
cōngressūs
cōnjectūs
cōnjunctūs
cōnnēxūs
cōnquēstūs
cōnscissūs
cōnscriptūs
cōnsertūs
cōnspērsūs
cōnstrātūs
cōnstrūctūs
cōnsultūs
decrētūs
decēptūs
decēptūs
decisūs
decōctūs
dedōctūs
dedūctūs
defēnsūs
defixūs
deflētūs
deflexūs
defossūs
defunctūs
dejēctūs
delāpsūs
delātūs
delectūs
deletūs
delūsūs
dēmēnsūs
dēmērsūs
dēmēssūs, *p.*

dēmīssūs
dēnātūs, *e.*
dēpāstūs
dēpēxūs, *p.*
dēpictūs
dēpōstūs, *p.*
dēprēssūs
dēprōmtūs
dēpulsūs
dērisūs
dēscriptūs
desertūs
dēspectūs
dēspōnsūs
dēstrūctūs
desuētūs
dētēctūs
dētērsūs, *p.*
dētōnsūs, *p.*
dētōrtūs
dētractūs
dētritūs, *p.*
dētrūsūs
dēvēctūs
dēvictūs
dēvincītūs
dēvōtūs
dictātūs
didūctūs
diffisūs
diffissūs
diffractūs, *e.*
diffūsūs
digēstūs
dignātūs
digressūs
dilātūs
dilāpsūs
dilēctūs
dilūtūs
dimēnsūs
dimissūs
dimōtūs, *e.*
directūs
direptūs
dirūptūs
discrētūs, *p.*
discēptūs

discinctūs, *p.*
discissūs
discussūs
disjēctūs
disjunctūs
dispērsūs
displōsūs, *p.*
dispulsūs
distētūs (2)
distētūs (3), *p.*
distōrtūs
districtūs
districtūs
divisūs
divulsūs
glūtītūs, *e.*
lārgītūs
lēnitūs
lūnātūs, *p.*
mōlitūs
mōllitūs
mūnitūs
neglēctūs
pārtitūs
pellēctūs
pērcēptūs
pērculsūs
pērcursūs
pērcussūs
pērdūctūs
pērfēctūs
pērflatūs, *e.*
pērfossūs
pērfunctūs
pērfūsūs
pērlātūs
pērlēctūs
pērmīssūs
pērmixtūs
pērmōtūs
pērpēnsūs, *e.*
pērpēssūs
pērplēxūs
pērspectūs
pērsuasūs
pērtāesūs, *e.*
pērtēxtūs, *e.*
pērtractūs

pertūsūs, <i>e.</i>	sūbmisūs	<i>Adject.</i>	ējūrāns
pervāsūs, <i>e.</i>	sūbmētūs		ejectāns, <i>p.</i>
pervisūs, <i>e.</i>	sūbnēxūs, <i>p.</i>	imprūdēns	elimāns
pōrrēctūs	sūbnixūs	inconsāns	emānāns
possēsūs, <i>p.</i>	sūbstrātūs	infelix	emēndāns
prācinctūs, <i>p.</i>	sūbtēxtūs, <i>p.</i>		emigrāns
prācisūs	sūbtrāetūs	<i>Particip.</i>	enārrāns
prācēptūs	sūbvētūs, <i>p.</i>	<i>I Conjug.</i>	enervāns
prāclūsūs	sūbvērūs, <i>p.</i>		enōdāns
prādictūs	sūccēsūs	ābjūrāns	enūdāns, <i>r.</i>
prāfectūs	sūccinctūs	āblactāns, <i>e.</i>	epōtāns
prāgressūs	sūffixūs	āblēgāns	eructāns
prālectūs, <i>e.</i>	sūffossūs	ābnōdāns, <i>e.</i>	evallāns, <i>e.</i>
prāmissūs	sūffultūs, <i>p.</i>	āccēptāns, <i>a.</i>	evānnāns, <i>a.</i>
prāscriptūs	sūffūsūs	āclamāns	evastāns
prātextūs	sūpprēsūs	āclināns	evitāns
prōductūs	sūscēptūs	āccūsāns	evulgāns
prōgnātūs	trādūctūs	āddēsāns, <i>e.</i>	exaequāns
prōjectūs	trājectūs	ādjurāns	exantlāns
prōgressūs	transactūs	ādnictāns, <i>a.</i>	examāns
prōlatūs	transfixūs	ādveētāns, <i>e.</i>	excacāns
prōmissūs	transfossūs, <i>p.</i>	ādvēlāns, <i>p.</i>	exclamāns
prōmōtūs	transfusūs	ādvēntāns	excūsāns
prōpulsūs	transgressūs	āgrōtāns	exerrāns, <i>p.</i>
prōscissūs, <i>p.</i>	transmissūs	āternāns, <i>p. a.</i>	exhalāns
prōscriptūs	transsumptūs, <i>e.</i>	āffectāns	exoptāns
prōtractūs	transscriptūs	āfirmāns	exornāns
prōtritūs	transvēctūs, <i>e.</i>	āfflictāns	exorāns
prōtrūsūs, <i>p.</i>	vestītūs	āllātrāns	expirāns
prōvēctūs	<i>See part. act.</i>	āllēctāns	explānāns
rejectūs	<i>under</i>	āllegāns	explōrāns
rescissūs		ālternāns, <i>p.</i>	expōrtāns
rescriptūs		āmāndāns	expugnāns
respersūs	<i>Dus.</i>	āngustāns	expurgāns
restinctūs	cādēndūs	āntiquāns	exsertāns, <i>p.</i>
restrictūs	cēnsēndūs	āpellāns	exsiccāns
sēdatūs	cērnēndūs	āppōrtāns	expectāns
sēductūs	<i>See as above.</i>	āspēctāns	expirāns
sējūnetūs		āspirāns	extirpāns
sēlectūs		āspōrtāns	exsudāns
sēmōtūs		āsservāns	exturbāns
sōpitūs	<i>Rus.</i>	āssignāns	exultāns
sōrtītūs	cāsūrūs	āttentāns	exundāns, <i>p.</i>
spissātūs, <i>p.</i>	cāptūrūs	āttrectāns	hūmectāns, <i>p.</i>
sūbjectūs	cāptūrūs	āuscultāns	hībērnāns
sūbjunctūs	cāptūrūs	ēdentāns, <i>a.</i>	ignorāns
sūblectūs, <i>a.</i>	<i>See part. pass.</i>	ēdulcāns, <i>a.</i>	illūstrāns
sūbmērsūs	<i>under</i>	ēdūrāns, <i>e.</i>	immūtāns

implorāns	occultāns	accumbēns	elūdēns
importāns	occursāns, <i>p.</i>	accurrēns	emērgēns
impugnāns	oppilāns, <i>a.</i>	adquirēns	emittēns
inceptāns	oppugnāns	addicēns	emūngēns
incestāns, <i>p.</i>	opsōnāns	adducēns	erādēns, <i>p.</i>
inclāmāns	estētāns	adjungēns	erēpēns, <i>p.</i>
inclināns	usūrpāns	admittēns	erōdēns, <i>e.</i>
incrūstāns		adnectēns	erūmpēns
inculcāns	<i>2 Conf.</i>	adrepeṅs	evādēns
incursāns	absorbēns	adsciscēns	evellēns
incurvāns	admiscēns	adscribēns	evērtēns
incūsāns	admōrdēns, <i>p.</i>	adspērgēns	evincēns, <i>p.</i>
indāgāns	affulgēns	advertēns	evolvēns
indurāns, <i>p.</i>	apparens	advolvēns	excedēns
infamāns	arridēns	ægrēscēns, <i>p.</i>	excellēns
infestāns, <i>p.</i>	attōndēns, <i>p.</i>	affigēns	excerpēns
infirmāns	effervēns, <i>p.</i>	affingēns	excidēns
inflammāns	effulgēns	affligēns	exclūdēns
informāns	exercēns	affundēns	excrescēns, <i>e.</i>
infrēnāns, <i>p.</i>	exsorbēns	agnoscēns	excūdēns
infuscāns	extorquēns	albescēns	excurrēns
injectāns, <i>p.</i>	illucēns	allidēns	existēns
insertāns, <i>p.</i>	immiscēns	allūdēns	expandēns, <i>a. p.</i>
inspectāns	impēndēns	amburēns	expellēns
inspirāns, <i>p.</i>	indulgēns	appellēns	expingēns
instaurāns	infrēndēns, <i>p.</i>	appendēns	expēndēns
instigāns	intorquēns	appingēns	explōdēns
instillāns	occidēns	applaudēns	exponēns
insultāns	occallēns	apponēns	exposcēns
intētāns		arcessēns	exprōmēns
invitāns	<i>3 Conf.</i>	ardescēns, <i>p.</i>	expungēns, <i>a.</i>
irritāns	abdicēns	arescēns	exquirens
irrorāns, <i>p.</i>	abducēns	ascendēns	exscindēns
irrugāns, <i>p.</i>	abfungēns	assistēns	exsculpēns
obdurāns, <i>p.</i>	abradēns	assurgēns	exscribēns
obfirmāns	abrōdēns, <i>r.</i>	attēxēns	extinguēns
objectāns, <i>p.</i>	abrūmpēns	attingēns	extingēns, <i>a.</i>
objurgāns	abscedēns	attollēns	exsurgēns
oblēctāns	abscindēns	avellēns	extendēns
obliquāns, <i>p.</i>	abscondēns	avertēns	extērgēns, <i>a.</i>
obscurāns	absolvēns	augescēns	extollēns
observāns	abstergēns	edicēns	extrūdēns
obsignāns	absūmens	ediscēns	extūdēns, <i>p.</i>
obtruncāns, <i>p.</i>	accēdēns	educēns	exūrens
obturāns, <i>r.</i>	accidēns	effigēns	herbescēns
obturāns	accrescēns	effringēns	horrēscēns, <i>p.</i>
obvallāns		effundēns	humescēns, <i>p.</i>
occētāns, <i>a.</i>		elidēns	ignescēns

ignōscēns
illidēns
immērgēns
impellēns
impingēns
impōnēns
incēdēns
incēndēns
incidēns
incingēns, *p.*
inclūdēns
incurrēns
indicēns
inducēns
infigēns
inflēctēns
infligēns
infringēns
infundēns
injungēns
innectēns, *p.*
inquirēns
inscēndēns, *a.*
inscribēns
insculpēns
insistēns
inspērgēns
insternēns
insuescēns, *p. a.*
insumēns
insurgēns, *p.*
intēndēns
intēxēns
intingēns, *r.*
intrūdēns
invādēns
invertēns
invisēns
involvēns
irrepēns
irrupēns
obducēns
obnubēns
obtrūdēns
obtundēns
obvertēns, *p.*
occidēns
occludēns

occumbēns
occurrēns
offendēns
offringēns, *e.*
offundēns
oppōnēns
ostendēns
vivescēns, *a.*

Depon.

ādmirāns
ādnitēns
ādvērsāns
allābēns
altērnanāns, *p.*
āmplēctēns
āmplēxāns
argūtāns, *a.*
aspērnāns
attēstāns
āvērsāns
aurigāns, *e.*
ēnascēns
ēnitēns
ēlābēns
ēlūctāns, *p.*
ēxsēcrāns
ēxhortāns
ēxpiscāns
indignāns
innascēns
insectāns
irascēns
oblēctāns
oblūctāns, *p.*
obnitēns
obvērāns
ulciscēns

Adject.

prævēlōx, *e.*
quadrūplēx
quincūplēx, *e.*
septēmplēx, *p.*

*Particip.
1 Conjug.*

caligāns, *p.*
castigāns
circumdāns
circumstāns
collūdāns
collūstrāns
commēndāns
commōnstrāns
commūtāns
compellāns
compēnsāns
compilāns
complānāns
complōrāns
compōrtāns
cōncertāns
cōncinnāns
cōncilamāns
cōncordāns
cōnculcāns
cōncursāns
cōndēmnāns
cōndēnsāns, *r.*
cōndōnāns
cōnfirmāns
cōnflagrāns
cōnformāns
cōnfūtāns
cōnjūrāns
cōnquāssāns
cōnsignāns
cōnspirāns
cōnspūrcāns, *a.*
cōnsternāns
cōnstipāns
cōnsultāns
cōntrēctāns
cōnturbāns
cōnvāsāns, *a.*
cōrrūgāns, *p.*
debēllāns
decāntāns
decertāns
declāmāns
declārāns

declināns
decollāns, *a.*
decūrtāns
decussāns
deflagrāns
deflōccāns, *a.*
defōrmāns
defraudāns
degustāns
delāssāns, *p.*
delectāns
dēlēgāns
delibāns
delirāns
delūmbāns
demāndāns, *e.*
dēmētāns
dēmigrāns
dēmōnstrāns
dēnūdāns
dēplōrāns
dēpōrtāns
dēprāvāns
dēpūgnāns
derivāns
desiccāns
designāns
desolāns, *p.*
dēspērāns
dēspēctāns, *p.*
dēspūmāns, *p.*
dēsquāmāns, *e.*
dēstillāns, *p.*
dēsūdāns
dētrēctāns
dētrūncāns
dētūrbāns
devāstāns
dēvitāns
diffāmāns, *p.*
dilātāns
dilaūdāns
discēptāns
discordāns
discūrsāns, *p.*
disjectāns, *p. a.*
dispēnsāns
distūrbāns

divēxāns	sūppōrtāns	clārēscēns, <i>p. a.</i>	cōrrādēns, <i>a.</i>
divināns	sūspirāns	cōgnōscēns	cōrrōdēns
divulgāns	sūstētāns	collidēns	cōrrūmpēns
dōrmītāns	trānquillāns	collūdēns	crēbrescēns, <i>p.</i>
fēstināns	trānsfōrmāns, <i>p.</i>	cōmbūrēns	dēcēdēns
fēcūdāns, <i>p.</i>	vēnūmdāns	cōmmittēns	dēcērnēns
formidāns	vērrūncāns, <i>a.</i>	cōmpellēns	dēcērpēns
fōrtūnāns	vēstigāns, <i>p.</i>	cōmpescēns	dēcidēns
fūnēstāns		cōmpingēns	dēcrescēns
māndūcāns, <i>e.</i>	<i>2 Conjug.</i>	cōmplōdēns, <i>r.</i>	dēcūmbēns
mātūrāns	collūcēns	cōmpōnēns	dēcūrrēns
mēdicāns, <i>a.</i>	cōmmiscēns	cōmpūngēns	dēdiscēns
pērdūrāns, <i>p.</i>	cōmpārēns	cōncēdēns	dēdūcēns
pērlūstrāns	cōnnivēns	cōncidēns	dēfēndēns
pērmūtāns	cōntērrēns	cōnclūdēns	dēfigēns
pērnōctāns	cōntōrquēns	cōncrēdēns	dēflectēns
pērpētrāns	cōrridēns, <i>p.</i>	cōncrescēns	dēglūbēns, <i>a. r.</i>
pērtētāns	dēfervēns	cōncūrrēns	dēlāmbēns, <i>p.</i>
pērtāctāns	dēmūlcēns	cōndicēns	dēlinquēns
pērtūrbāns	dēpendēns, <i>p.</i>	cōndiscēns, <i>p.</i>	dēlūdēns
pērvulgāns	dēridēns	cōndūcēns	dēmērgēns
pēssūmdāns, <i>a.</i>	dēspōndēns	cōnfidēns	dēmīttēns
prægūstāns, <i>p.</i>	dētērrēns	cōnfigēns	dēpāscēns
prælibāns, <i>p. e.</i>	dētōndēns, <i>p.</i>	cōnfigēns	dēpellēns
præmōnstrāns	dētōrquēns	cōnfligēns	dēpendēns
prōclāmāns	dilūcēns	cōnfringēns	dēpērdēns
prōcūlcāns, <i>p.</i>	dissuādēns	cōnfundēns	dēpingēns
prōcurāns	distōrquēns, <i>p.</i>	cōnjūngēns	dēponēns
prōcūrsāns	pērcēnsēns	cōnnēctēns	dēposcēns
prōfligāns	pērmiscēns	cōnquirēns	dēprōmēns
prōlēcāns	pērmūlcēns	cōnscēdēns	dēscēdēns
prōmūlgāns	pērsuādēns	cōnscindēns	dēsciscēns
prōpagāns	pērtērrēns	cōnscībēns	dēscribēns
prōpulsāns	pērdūcēns	cōnsistēns	dēsistēns
prōpūgnāns	præfulgēns, <i>p.</i>	cōnspērgēns	dēsūescēns, <i>p.</i>
prōspectāns	prælūcēns	cōnstringēns	dēsūmēns
prōtelāns, <i>a. r.</i>	præmōrdēns, <i>e.</i>	cōnsuēscēns	dētērgēns, <i>p.</i>
prōtūrbāns	prōpēndēns	cōnsūmēns	dēvincēns
rējēctāns, <i>p.</i>	rēsplēndēns	cōnsūrgēns	dēvolvēns
rēspirāns	rēspōndēns	cōntēmnēns	didūcēns
rēstagnāns, <i>p.</i>	subridēns	cōntēndēns	diffidēns
scintillāns, <i>p.</i>	succēnsēns	cōntēxēns	diffindēns
sōrbillāns	translūcēns	cōntingēns	diffingēns, <i>p.</i>
sūbsignāns		cōntūdēns	diffringēns, <i>a.</i>
sūbsultāns, <i>a.</i>		cōnvellēns	diffūdēns
sūbvēctāns, <i>p.</i>	<i>3 Conjug.</i>	cōnvērtēns	dignōscēns, <i>p.</i>
sūccolāmāns	cāndēscēns, <i>p.</i>	cōnvīcēns	dimittēns
sūgillāns		cōnvōlvēns	dirūmpēns

dītēscēns, <i>p.</i>	pērquirēns	sēclūdēns	connitēns
discēdēns	pērrūmpēns	sēdūcēns	consectāns
discernēns	pērscribēns	sējūngēns	consolāns
discerpēns	pērsistēns	seponēns	contēmplāns
discindēns	pērstringēns	sordēscēns, <i>p.</i>	contestāns
discumbēns	pērtēxēns	splēndēscēns	convivāns
discurrēns	pērtūdēns, <i>a. p.</i>	subdūcēns	dēbacchāns, <i>p.</i>
disjūngēns	(<i>r. r.</i>)	subjūngēns	dedignāns, <i>p.</i>
dispellēns	pervādēns	submergēns	dēfūngēns
dispērdēns	pērvellēns	submittēns	dēlabēns
dispērgēns	pērvolvēns	subnēctēns, <i>e.</i>	dēmīrāns, <i>a.</i>
displōdēns, <i>p. r.</i>	pigrēscēns, <i>e.</i>	subscribēns	detestāns
disponēns	portendēns	subsīdēns	dilābēns
disquirēns, <i>p.</i>	prācellēns	subsistēns	diversāns
dissolvēns	prācurrēns	substernēns	frūmentāns
distendēns, <i>p.</i>	prādicēns	subtēxēns	lamentāns
distingūens	prādiscēns	subvertēns, <i>p.</i>	nanciscēns
dīstringēns, <i>p.</i>	prālabēns, <i>p.</i>	succēdēns	percontāns
divellēns	prālūdēns, <i>p.</i>	succēdēns, <i>p.</i>	pergrēcāns, <i>a.</i>
divendēns	prāmittēns	succingēns	perlābēns
divertēns	prānoscēns	succumbēns	perscrūtāns
dormiscēns, <i>a.</i>	prāponēns	succurrēns	prōlabēns
dulcēscēns	prārodēns, <i>a.</i>	succrēscēns	subnitēns
durescēns	prāscribēns	suffigēns	suffragāns
fervēscēns, <i>p.</i>	prāsumēns, <i>p.</i>	supplōdēns	
flaccēscēns	prāvertēns	supponēns	<i>Adj. incr. short.</i>
flāmmēscēns, <i>p.</i>	procēdēns	suspēdēns	
flavēscēns, <i>p.</i>	procumbēns	sustollēns, <i>a.</i>	
flōrescēns	procurrēns	tabescēns	ærīpes, <i>p.</i>
frigēscēns	prodūcēns	tardēscēns, <i>a. p.</i>	ālīpes, <i>p.</i>
frondēscēns	progignēns	tradūcēns	anguīpes, <i>p.</i>
languēscēns	promittēns	transcēdēns	artifex
lentēscēns, <i>p.</i>	propellēns	transcribēns	ignīpes, <i>p.</i>
livēscēns, <i>p.</i>	propōnēns	transcurrēns	octīpes, <i>p. &c.</i>
lucēscēns, <i>p.</i>	procurrēns	transfigēns	
macrēscēns, <i>p.</i>	proscindēns, <i>p.</i>	transfundēns	<i>Incr. long.</i>
marcēscēns	proscribēns	turgēscēns	arrōgāns
mitēscēns, <i>p.</i>	prosternēns	vanescēns	elēgāns
mollēscēns, <i>p.</i>	protēdēns		efficāx
nigrēscēns, <i>p.</i>	protrūdēns		elōquēns
noctēscēns, <i>a.</i>	provolvēns, <i>p.</i>	<i>Depon.</i>	
pālescēns, <i>p.</i>	rescindēns	caupōnāns, <i>a. p.</i>	eminēns
pēcēllēns	resciscēns	collābēns, <i>p.</i>	evidēns
pēcūrrēns	rescribēns	collūctāns, <i>e.</i>	immērēns
pērdūcēns	restringūens	cōmissāns	impōtēns
pērfundēns	restringēns, <i>e. a.</i>	cōmmentāns	impūdēns
pērmittēns	secēdēns	cōmplēctēns	incēdēns
pērpēdēns	secernēns	conflictāns	indīgēns

infrequēns
innocēns
insciēns
insolēns
obséquens

Particip.
1 Conjug.

abdūcāns
abnēcāns, *p.*
abrōgāns
acūbāns
actitāns
adjūvāns
adnātāns, *e.*
advocāns
advolāns
aestimāns
aestuāns
aggērāns, *p.*
aggrāvāns, *r.*
aggrēgāns
allicāns, *p.*
allēvāns
alligāns
ambulāns
ampliāns, *e.*
amputāns
annōtāns
appārāns
applicāns
apprebāns
arcuāns, *e.*
arrōgāns
aspērāns
avocāns
avolāns
autūmāns
ebriāns, *p.*
edolāns
educāns
effērāns
ejulāns
elevāns
elocāns
emicāns, *p.*
emigrāns

emittāns, *e.*
enātāns
enēcāns, *a.*
erōgāns
esitāns, *a.*
evocāns
evolāns
exārāns
excāvāns
excitāns
excubāns
expīāns
explicāns
exprōbrāns
exscērāns
exulāns
hēsītāns
harpāgāns, *a.*
illigāns
immigrāns
immolāns
imperāns
implicāns
imprōbāns
impūtāns, *p.*
inchōāns
incitāns
incrēpāns
incubāns
indicāns
ingrāvāns, *p.*
innātāns
innovāns
inquīnāns
insonāns, *p.*
intēgrāns
intōnāns
invocāns
involāns
irrigāns
irrogāns
obligāns
obsecrāns
obsērāns
occupāns
ordināns
oscitāns
ulcērāns, *p.*

ustulāns, *a.*

2 Conjug.

abstinēns
admōnēns
admōvēns
amōvēns
adstūpēns, *p.*
assidēns
edocēns
eminēns
emōvēns
enitēns
exhibēns
immādēns, *p.*
imminēns
indigēns
indolēns
insidēns
intēpēns, *p.*
intūmēns, *p.*
invidēns
obsidēns
obticēns, *p.*
obtinēns

3 Conjug.

ablūēns
abnuēns
abstrāhēns
accidēns
accolēns
adbibēns, *p.*
adfērēns
adfrēmēns, *p.*
adgēmēns, *p.*
adlēgēns
advēhēns
afflūēns
aggērēns, *p.*
allinēns
allūēns
ambigēns
annūēns
arguēns
arrigēns
assērēns
assuēns, *p.*
attērēns, *p.*
attrāhēns
aufērēns
ebibēns
effērēns
efflūēns
egērēns
eligēns
eliūēns
erigēns
eruēns
evēhēns
evomēns
excidēns
excōlēns
excoquēns, *p.*
exēdēns
exigēns
eximēns
expētēns
exprimēns
exserēns
expuēns
extruēns
extērēns
extrāhēns
exuēns
illinēns, *p.*
imbibēns
imbūēns
implūēns, *a.*
imprimēns
incidēns
incolēns
incōquēns, *p.*
indūēns
infērēns
inflūēns
ingēmēns, *p.*
ingerēns
ingruēns
innūēns
inserēns
inspuēns, *e.*
instruēns
insuēns

intēgens
intrēmēns, *p.*
invēhēns
irruēns
oblinēns
obruēns
occidēns
occinēns
occūlēns
offērēns
oggērēns, *a.*
oppētēns
opprimēns

4 *Conjug.*

accīēns
ambiēns
audīēns
exciēns
exiēns
hauriēns
hinniēns, *e.*

Depon.

æmulāns
allōquēns
arbitrāns
assēquēns
aūcupāns
aūgurāns
emērēns
exsēcraṅs
hōspitāns, *e.*
immōrāns, *e.*
imprēcāns
insēquēns
intuēns
oblōquēns
obsēquēns
omināns
ordiēns
oscūlāns
ōtīāns

Adject.
incr. short.

cāpriṗēs, *p.*
cētūplēx, *a.*
cēnticēps, *p.*
cōrnīpes, *p.*
lōriṗēs, *p.*
lēntīpes, *e. p.*
mūltīpes, *e.*
mūltiplēx
mūnicēps
pārticēps
plūmīpes, *p.*
quadrūpes
quādrūplēx
quīntūplēx, *e.*
sēgnīpes, *p.*
sēmīpes, *e.*
sēptīpes, *e.*
sēsquīpes, *e.*
tārdīpes, *p. &c.*

incr. long.

cōntūmāx
cōrnīfrōns, *p.*
cūrviṗrōns, *p.*
dēricōrs, *e.*
diligēns
pērspicāx
pērtināx
pērvicāx
pēstīlēns
præpōtēns
sūspicāx, *e.*
tēmpērāns

Particip.
1 *Conjug.*

bajūlāns, *a.*
basīāns, *p.*
bōmbitāns, *e. p.*
būccīnāns, *e.*
cacābāns, *p. e.*
cālcēāns, *e.*
cālcitrāns, *a.*

cāntītāns
cīrcīnāns, *p.*
cīrcūlāns
clāmītāns
claudīcāns
cēnitāns
cōgitāns
collīgāns
collōcāns
cōmmēāns
cōmmīgrāns
cōmmōdāns
cōmpārāns
cōmplīcāns
cōmprōbāns
cōmpūtāns
cōncītāns
cōncrēmāns
cōncrēpāns
cōnfricāns, *e.*
cōngēlāns
cōnglōbāns
cōngrēgāns
cōnjūgāns
cōnsēcraṅs
cōnsōnāns
cōnvōcāns
cōnvōlāns
cōpūlāns
cōrrōgāns
cūspīdāns, *e.*
dēdicāns
dēdōlāns, *a.*
dēflāgrāns
dēfrīcāns
dēfrūtāns, *e.*
dēgrāvāns, *p.*
dēgūlāns, *a.*
dēmīgrāns
dēnēgāns
dēnīgrāns, *e.*
dēnōtāns
dēpūtāns
dērōgāns
dēsēcāns
dēstīnāns
dētōnāns, *e. p.*

dēvīāns, *e.*
dēvōcāns
dēvōlāns
dēvōrāns
dictītāns
dimīcāns
dispūtāns
dissēcāns, *e.*
dissīpāns
dissōnāns, *e.*
dūplīcāns
factītāns
fascīnāns, *p.*
fibulāns, *e.*
fistulāns, *e.*
flagītāns
fluctuāns
frīgērāns, *p. r.*
fulgurāns
fulmīnāns, *p.*
funērāns, *e.*
gērmīnāns, *e.*
glūtīnāns, *a.*
grandīnāns, *e.*
jactītāns
jūdicāns
lāncīnāns, *e.*
lēctītāns
lēvigāns, *e.*
libērāns
līmītāns, *e.*
linēāns, *e.*
litīgāns
lūbrīcāns, *p. e.*
lūsītāns, *a.*
māncīpāns
mārgīnāns
mūltītāns
missītāns
mītīgāns
mūnērāns
mūssītāns
nāvīgāns
naūsēāns
nōmīnāns
nūbīlāns, *e.*
nūncīāns

nūncūpāns
paupērāns, *p.*
pejērāns
pensitāns
pērdōmāns
pērfōrāns
pērmēāns
pērnēgāns
pērpētrāns
pērplūēns, *a.*
pērsōnāns
pērvōlāns
pōndērāns
pōstūlāns
pōtītāns, *a.*
prædicāns
præmigrāns, *e.*
præpārāns
prōcrēāns
prōmicāns, *a.*
prōrōgāns
prōtōnāns, *p.*
prōximāns
prōspērāns
quæritāns, *p.*
remigāns
rēplicāns
rōbōrāns
rūmīnāns
sārcūlāns, *e. r.*
saūciāns
scriptītāns
sēgrēgāns
sēmīnāns
sēpārāns
sēvōcāns
sīdērāns, *e.*
sōmniāns
sōspītāns
stercōrāns
strāngulāns
sūbjūgāns, *e.*
sūbligāns, *p.*
sūbrōgāns
sūbsēcāns, *p.*
sūbvōlāns
sūpplicāns
sūppūtāns, *p.*

sūscitāns
tērmīnāns
tērritāns
trānsfōrāns, *e.*
trānsmēāns, *a.*
trānsmigrāns
trānsmātāns
trānsvōlāns
triplicāns, *e.*
vāpūlāns
vēllicāns
vēnditāns
vēntilāns
vēntītāns
vērbērāns
villicāns, *a. e.*
vīndicāns
visītāns
victītāns, *a.*
vūlnērāns

2 Conjug.

cōmmōnēns
cōmmōvēns
cōndōlēns
cōnfōvēns, *e.*
cōnsidēns
cōnticēns, *a.*
cōntinēns
dēdōcēns
dēmērēns
dētīnēns
dētūmēns, *e. p.*
dēvōvēns
dīmōvēns
displicēns
dissidēns
distīnēns
pērmādēns, *e.*
pērmānēns
pērmōvēns
pērplācēns
pērtīnēns
pērvīdēns
pōssidēns
pōsthābēns

præmōnēns
prænītēns, *p.*
prævālēns
prævidēns
prōmērēns
prōvīdēns
sēmōvēns
sūbjācēns, *e.*
sūbmōnēns, *r.*
sūbmōvēns
sūstinēns

3 Conjug.

cōlligēns
cōmbibēns
cōmpētēns, *e.*
cōmprīmēns
cōncidēns
cōncinēns
cōncōquēns
cōnfērēns
cōnflūēns
cōngērēns
cōngruēns
cōnsērēns
cōnsulēns
cōnspūēns, *p.*
cōnstruēns
cōnsuēns, *a.*
cōntēgēns
cōntērēns
cōntrāhēns
cōnvēhēns
cōrrigēns
cōrruēns
dēcīdēns
dēcōquēns
dēfērēns
dēflūēns
dēligēns
dēmētēns
dēplūēns, *p.*
dēprimēns
dēsērēns
dēsīnēns
dēspūēns, *p.*
dēstruēns

dētēgēns
dētērēns, *p.*
dētrāhēns
dēvēhēns
diffērēns
digērēns
diligēns
dilūēns
dirigēns
diruēns
dissērēns
distrāhēns
dividēns
nēgligēns
pērfērēns
pērflūēns
pērlēgēns
pērlūēns, *p.*
pērstrēpēns, *p.*
pērtrāhēns
pērvēhēns
pollūēns
pōrrigēns
præcōquēns, *e.*
præfērēns
præflūēns, *p.*
prælēgēns, *e.*
prōdigēns, *a. e.*
prōfērēns
prōflūēns
prōlūēns, *p.*
prōtēgēns
prōtērēns
prōtrāhēns
prōvēhēns
rēspūēns
sēligēns
sūblēgēns, *p.*
sūbruēns
sūbstruēns
sūbtrāhēns
sūbvēhēns
succinēns, *p.*
suffērēns
sūggērēns
sūpprimēns
sūrrigēns
trānsfērēns

transigēns
transvehēns

4 Conjug.

bullēns, e.
cōnciēns
cōndiēns
dentiēns, e.
dormiēns
farcīēns, e.
finiēns
fulciēns
gānniēns, a.
gārriēns
gestiēns
glūtiēns, e.
grānniēns, e.
lēniēns
lippiēns
mōlliēns
mūgiēns
mūniēns
mūtiēns, a.
nesciēns
nutriēns
præciēns, r.
prōdiēns
prūtiēns, a.
pūniēns
rūgiēns, e.
sæviēns
sānciēns
sārciēns
sārriēns, e. r.
sēntiēns
sēpiēns
serviēns
tinnēns
transiēns
tūssiēns
vāgiēns
veniēns (veneo)
vestiēns
vinciēns

Depon.

blandiēns

collōquēns
commīnāns
commōrāns
cōmprecāns
cōnfitēns
cōnquērēns
cōnsēquēns
cōnspiciēns
cōntuēns
dēmōrēns
dēmōrāns
dēprecāns
diffitēns
fabulāns, a.
fœnerāns
glōriāns
grātulāns
lacrymāns
lārgiēns
machināns
mentiēns
mētiēns
mōliēns
mūtūāns
naufragāns
nidulāns
nūndināns
pāpūlāns
partēns
paupērāns
pērfriēns
pērsēquēns, p.
præliāns
prōlōquēns
prōmērēns
prōsēquēns
rūsticāns
suscitāns
sōrtiēns
sūbsēquēns
subvērēns
sūspiciēns
velitāns

Adject.
2 Decl.

abiēgnūs, r.

acērōsūs, a.
acinōsūs, e.
agēlāstūs (Gr.)
āliēnūs
āliquāntūs, e.
ānātinūs, a.
ānimæquūs
āpiānūs, e.
āquīlinūs, a.
āsiniūs, e.
hēdērōsūs, p.
hōdiērnūs
hūmērōsūs, e.
ināmōpūs, p.
ināpērtūs, p. e.
inārātūs, p.
inhōnēstūs
inhōnōrūs, p.
inimicūs
inōdorūs, e. p.
inōpērtūs, e.
inōpinūs, p.
ōcrēātūs, p.
ōculātūs
ōdiōsūs
ōlēōsūs, e.
ōpērōsūs
ōpūlētūs
ōriūndūs

3 Conjug.

ādipālīs
ānimālīs
ēpūlārīs
hūmērālīs
hyēmālīs
ōlēārīs, e.

Particip.
Tus.

ādāpērtūs
ādōpērtūs
inōpērtūs
ādāmātūs

&c. See index of
præterites.

Dus.

ābēdēndūs
ābigēndūs
&c. See index of
præterites.

Rus.

ābitūrūs
ādītūrūs
ālitūrūs
hābitūrūs
inītūrūs
ōbitūrūs
ōritūrūs

Adject.

2 Conjug.

bīfidātūs, e.
cālīgātūs, e.
capitātūs, e.
cārīōsūs, e.
cāthphræctūs
cātūlinūs, e.
cērēbrōsūs, p.
chlāmŷdatūs
clŷpēātūs, p.
crēpidātūs
cūnēātūs
decūmānūs
digitātūs, e.
diūtūrnūs
figūlinūs, e.
filicātūs
fōlŷātūs, e.
frēmēbūndūs
frūtīcōsūs, p.
fūgītīvūs
fūribūndūs
fūriōsūs
gālēātūs
gēmēbūndūs, p.
gēnūinūs
gēnērōsūs
glōmērōsūs, e.
gracilētūs, a.

lacrīmosūs, *p.*
lapīdōsūs, *p. r.*
laqueātūs
latēbrosus
lēporīnūs, *e.*
lēvisōmnūs, *p.*
lōculātūs, *e.*
lōculōsūs, *e.*
lūtulentūs
macilentūs, *a.*
maculoūs
malēfidūs, *p.*
malēsānūs
malēsūadūs, *p.*
manīcatūs
manīfestūs
medīcatūs, *p.*
mīniātūs
modēratūs
mōribundūs
nemōrosūs, *p.*
nūmērosūs
palēātūs, *e.*
pecōrosūs, *p.*
peracērbūs
peracūtūs
perēgrīnūs
phalerātūs
pharētrātūs, *p.*
piceātūs, *e. p.*
pileātūs
pipērātūs, *e.*
plūvīōsūs, *e.*
populōsūs, *e.*
prēcūtūs
prētīōsūs
pūdībūdūs, *p.*
querībūdūs
rabiōsūs
radiōsūs, *a.*
rēcidīvūs
rēcūtītūs, *p.*
rēdivīvūs, *p.*
rēquētūs, *p.*
rēsūpinūs, *p.*
rēvērēndūs
rūbicūdūs, *p.*
sābulōsūs, *e.*
sagūlātūs, *e.*
salēbrosus, *p.*
sanīōsūs, *e.*
scāblōsūs, *e.*
sacrōsanētūs
scēlērātūs
scōpūlōsūs
scrūpūlōsūs
scūtūlātūs, *e.*
sinuōsūs, *p.*
solēātūs
spātīōsūs, *p.*
spēcīōsūs
stōmachōsūs
stūdīōsūs
sūbāmārūs
tacītūrnūs
tēmūlētūs
tēnēbrosus
tērēbrātūs, *p. r.*
trābeātūs
trēmēbūdūs
trūcūlētūs
tūmūlōsūs, *e.*
tūnicātūs
varīcōsūs, *p. e.*
vētēranūs
vīolētūs
vītīōsūs
vītūlinūs

3 Decl.

bīpēdālīs
bōrēālīs, *e.*
cālīgārīs, *e.*
cāpītālīs
cāpūlārīs, *a.*
cērēālīs, *p.*
cūbītālīs
dīgītālīs, *e.*
famūlārīs
figūlārīs, *a.*
flūvīālīs, *p.*
fūrīālīs
gēnērālīs
gēnīālīs
gēnītālīs, *p.*

glaciālīs, *p.*
jocūlārīs
jūvēnīlīs
manūālīs, *e.*
mēdiocrīs
mūlīebrīs
nemōrālīs, *p.*
nemōrēnālīs, *e.*
penētrālīs
plūvīālīs, *p.*
popūlārīs
puērīlīs
putēālīs, *p.*
sālīārīs
sociālīs
spēcīālīs
sūbagrēstīs
tabūlārīs, *e.*
tripēdālīs
trīvīālīs, *e.*
vēnīālīs, *e.*

Particip.
Tus.

cālēfactūs
cēlēbrātūs
cinēfactūs, *p. a.*
cōopertūs
fābrēfactūs, *a.*
lābēfactūs
liquēfactūs
madēfactūs
malēdictūs
nīgrēfactūs, *e.*
pātēfactūs
pāvēfactūs, *p.*
pūdēfactūs, *e.*
rēdīmītūs
rēpētītūs
rēprēhēnsūs
rēsōlūtūs
rēvōlūtūs
rūbēfactūs, *p.*
stābīlītūs
stūpēfactūs
tēpēfactūs

tūmēfactūs, *p. a.*
See index of
præterites.

Dus.

brēvīandūs
cāpiēndūs
See index of
præterites.

Rus.

bībītūrūs
cārītūrūs
dōmītūrūs
frēmītūrūs
frūtūrūs
fūgītūrūs
gēmītūrūs
gēnītūrūs
hēcītūrūs
lūtūrūs
mērītūrūs
mōlītūrūs
mōnītūrūs
mōritūrūs
nēcītūrūs
pārītūrūs
pērītūrūs
plācītūrūs
pōsītūrūs
præītūrūs
rūtūrūs
tacītūrūs
vālītūrūs
vērītūrūs
vētītūrūs
vōmītūrūs

Adject.
3 Decl.

acanthīnūs, *e.*
adōrēūs, *p. r.*
agrārīūs
ahēnēūs, *p.*

ăquaticŭs, *p.*
  burn  s
  anth  n  s, *p. e.*
  don  s
  nh  sp  t  s, *p.*
  nobr  t  s, *p.*
  por  n  s, *p. e.*

3 Decl.

 m  bil  s
  quat  lis
  n  til  s

Compos.

 acanth  f  r, *e. p.*
  am  m  f  r, *e. p.*
  acerr  f  r, *e. p.*
  aratr  f  r, *e. p.*
  aren  f  r, *e. p.*
  arist  f  r, *e. p.*
  ar  nd  f  r, *p.*
  chin  f  r, *e. p.*
  odor  f  r, *p.*
  oliv  f  r, *p. &c.*

Comparat.

 acerb  r
  ac  t  r
  ad  lt  r
 &c. *ex f.*

Adject.

2 Decl.

b  at  l  s, *p. e.*
 cib  r  s
 coloss  c  s, *e.*
 c  press  n  s, *e.*
 dic  cul  s, *a.*
 d  ut  n  s
 dom  st  c  s
 tab  c  s, *e.*
 fab  r  s, *e.*
 fam  lic  s, *a;*
 f  rt  cul  s, *r.*

gr  d  r  s, *a.*
 gr  g  r  s
 libr  r  s
 loqu  acid  s, *p.*
 l  t  r  s, *e.*
 m  t  ll  c  s, *e.*
 min  sc  l  s
 m  l  r  s, *e.*
 n  f  r  s
 pal   st  ric  s
 ped  n  s, *e. r.*
 p  r  rd  s
 p  r  rid  s, *e.*
 p  r  nd  d  s
 p  rh  rr  d  s
 phr  n  tic  s, *r.*

p  dag  ric  s, *e.*
 po  t  c  s
 pol  tit  l  s
 p  c  r  s
 r  cond  t  s
 r  tor  rid  s, *r.*
 r  s  c  s, *e.*
 s  l  r  s
 s  l  gn  s, *e.*
 s  pin  s, *e.*
 schol  st  c  s, *e.*
 s  tor  s, *e.*
 s  r  r  s, *r.*
 stat  r  s
 s  bal  bid  s, *e.*
 s  bh  rr  d  s
 s  p  r  fl  s, *e.*
 t  n  ll  l  s, *p.*
 th  l  ss  c  s, *a.*
 t  gat  l  s, *p. e.*
 tric  sim  s
 tri  p  ctor  s, *a.*
 t  r  nn  c  s
 val  nt  l  s, *a.*
 v  n  fic  s
 v  n  st  l  s, *a.*
 vic  r  s
 vol  tic  s

3 Decl.

b  n  m  n  s, *p.*

p  r  til  s

Verbalia.

cr   abil  s, *e.*
 fri  abil  s, *e.*
 m   abil  s, *e.*
 pi  abil  s, *p.*
 p  b  abil  s
 sol  bil  s, *e.*
 son  bil  s, *p.*
 vol  til  s, *p.*
 vol  bil  s

Particip.

c  add  t  s, *a.*
 c  erc  t  s
 r  c  gn  t  s
 r  cond  t  s
 s  p  rl  t  s, *e.*

Compos.

b  c  rn  g  r, *p.*
 b  p  nn  f  r, *p.*
 c  d  c  f  r, *p.*
 c  r  st  f  r, *e. p.*
 col  ubr  f  r, *p.*
 c  r  ymb  f  r, *p.*
 c  p  ress  f  r, *p.*
 l  bor  f  r, *p.*
 m  t  ll  f  r, *p.*
 pal  ud  f  r, *p.*
 p  p  r  f  r, *p.*
 p  n  at  g  r, *p.*
 ph  r  etr  g  r, *p.*
 qu   t  f  r, *e. p.*
 rac  m  f  r, *p.*
 sag  tt  f  r, *p.*
 sag  tt  g  r, *p. e.*
 sal  ut  f  r, *p.*
 s  c  r  f  r, *p.*
 s  c  r  g  r, *p.*
 s  p  r  f  r, *p.*
 trid  nt  f  r, *p.*
 trid  nt  g  r, *p.*
 trif  r  c  f  r, *a.*

v  p  r  f  r, *p. e.*
 v  n  n  f  r, *p. &c.*

Compar.

b   t  r
 d  n  gr  r
 bib  ci  r
 bib  si  r
 cap  ci  r
 c  l  br  r
 com  ti  r
 d  c  nt  r
 dol  si  r
 f  rac  r
 f  r  ci  r
 fid  l  r
 fr  qu  nt  r
 frag  si  r
 glob  si  r
 g  l  si  r
 j  c  si  r
 lib  nt  r
 loqu  t  r
 lut  si  r
 m  l  gn  r
 min  ci  r
 mod  st  r
 m  l  st  r
 niv  si  r
 noc  nt  r
 pal  str  r
 p  r  nn  r
 p  rit  r
 p  t  ci  r
 p  t  lc  r
 p  t  nt  r
 pol  t  r
 p  bat  r
 p  br  si  r
 p  c  ci  r
 p  f  an  r
 p  f  nd  r
 p  f  s  r
 p  p  n  qu  r
 p  t  rv  r
 p  d  nt  r
 p  dic  r

quietiōr
rapaciōr
recētiōr
rēcūrvīōr
rēmissiōr
rēmōtiōr
rētusiōr
rōtūndiōr
sācratiōr
scābrōsiōr
scēlestiōr
sērēniōr
sēvēriōr
sōlūtiōr
strigōsiōr
sūperbiōr
vādōsiōr
vēnūstiōr
vētūstiōr
vīetiōr, &c.

See the positives.

Superlat.

brevissimū
celerrimū
citissimū
faberrimū
facillimū
glāberrimū
gracillimū
gravissimū
lācerrimū
lēvissimū
miserimū
nigerrimū
novissimū
pigerrimū
probissimū
ruberrimū
tenerrimū
vāferrimū

See the positives.

ālienāns
inhonestāns, p.
inimicāns, p.
inplēscēns, p.
bēnēdicēns
cālēfiēns
cōacervāns
cōacēscēns
cōalēscēns
cōhonestāns
dēhonestāns, e.
frūtīcēscēns, e.
grācīlēscēns, e.
jūvēnēscēns, p.
lābēfactāns
lāpīdēscēns, e.
liquēfiēns
lōcūplētāns
mālēdicēns
mānīfēstāns, p.
mīsērēscēns, p.

pātēfiēns
pāvēfiēns, p.
pērēgrināns
prōficiēns
pūdēfiēns, e.
rēcālēscēns
rēdīpīscēns, a.
rēfōcillāns, e.
rēmīnīscēns
rēprēhēdēns
rēquīlēscēns
rēsālūtāns
rēsīpīscēns
rēsūpīnāns
rēvālescēns, p.
rēvīrēscēns, e.
rūtīlēscēns, e.
stērīlēscēns, e.
stūpēfiēns
sūpērāddēns, p.

ādīhērēscēns
ādīhōrēscēns, p.
īnālēscēns, e.
īnārdēscēns
īnhērēscēns

īnhōrēscēns
cōāgmētāns
cōāngustāns
cōhērēscēns
cōhōrēscēns
lōcūplētāns
mānūmittēns
pērīhōrēscēns
pērēgrīnāns
rēcōgnōscēns
rēcōncīnnāns
rēcūdēscēns
rēflōrēscēns, e.
rēfōrmīdāns
rēfrīgēscēns
rēfrōndēscēns, e.
rēlētēscēns, p.
rēmōllēscēns
rēprēsēntāns
rēprōmittēns
rēpūbēscēns, e.
rēvānēscēns, p.
rēvīvīscēns
sūbaccūsāns
sūbauscultāns
sūbīnvītāns
sūbīrāscēns
sūbōffēdēns
sūpērfulgēns, p.
sūpērfundēns
sūpērpōnēns, p.
sūpērsandēns
vērēcūdāns

Adject.

2 Decl.

ābōrtīvūs, r.
ādōptīvūs
ārenōsūs, p.
ēchīnātūs, e.
īnābrūptūs, p.
īnāccēsūs, p.
īnāccēsūs, e.
īnāspēctūs, p.
īnāssuētūs, p.
īnāuditūs

īnāurātūs
īnēscātūs
īnēxcītūs, p.
īnēxhaustūs
īnēxpērtūs, p.
īnēxplētūs, p.
īnēxstīctūs, p.
īnhūmānūs
īnōblītūs, p.
īnōffēsūs, p.
īnōrātūs
īnōrnātūs
īnūrbānūs
ōbērātūs
ōbarmātūs, p.
ōbūmbrātūs, e.
ōdōrātūs, p.
ōlōrīnūs, p.

2 Decl.

ācervālīs
āgōnālīs, p.
āvernālīs, p.
īnēquālīs

in Bundus.

āmābūndūs
āquābūndūs
&c. See particip.
act. under

Particip.

Tus, Sus.

ādīnvētūs
īnānitūs, e.
ācērbātūs
ācervātūs
See partic. act.
under and

Dus.

ācērbāndūs

acervandus

See part. act.

under

Rus.

abacturus

abusurus

See part. pass.

under

Adject.

2 Decl.

bipartitus

biformatus

caballinus, p.

capillatus

catenatus, p.

cavernosus, e.

celebratus

cerebrosus, a. p.

colosseus, e.

columbinus

columnatus, a. r.

cothurnatus, p.

cucullatus, e.

dealbatus

deauratus, e.

giganteus, p.

jocundus, e.

laccernatus, e.

laccertosus

lacunosus

leoninus, a.

nepotinus, e.

palatinus

paludatus

paludosus, p.

perabsurdus

perangustus

perantiquus

perargutus

perattentus

peregrinus

perhumanus

perinfirmus

perinvitus

periratus

perobscurus

perornatus

perurbanus

pharetratus, p.

procellosus, p.

pruinosus, p. r.

racemosus, e.

repentinus

ruinosus

sabburatus, e.

sacrosanctus

salebrosus, p.

serenatus, p. e.

sibyllinus

situbundus, a.

soporatus, p.

subabsurdus

subaeratus, p. e.

subalpinus

subinsulatus

subinvisus

subiratus

subobscenus

subobscurus

suboffensus

suburbanus

suburrantus

tenebrosus

tripartitus

vagabundus, e.

venenatus

verecundus

veterosus, a. e.

in Bundus.

creabundus

cremabundus

See part. act.

under

3 Decl.

maritalis, p.

novercalis, p. e.

parentalis, p.

perexilis, e.

perillustris

perinsignis

puellaris, p.

pugillaris, p. e.

pupillaris

salutaris

sepulchralis, p.

subagrestis

subalaris

theatralis

triumphalis

Particip.

Tus, Sus.

laboratus

laccessitus

manumissus

recensitus, p. e.

remollitus

repromissus

requisitus, e.

sigillatus

superfusus

superjectus, p.

superstructus, e.

triumphatus, p.

cavillatus

celebratus

&c. See part. act.

under

Dus.

cavillandus

See ib.

Rus.

beatus

boatus

See part. pass.

under

Adject.

2 Decl.

aequoreus, p.

aerius

aesculeus, p.

aetherius

ambiguus

ambrosius, p.

anguineus, p.

angelicus, e.

anniculus

appositus

arbores, p.

arbutus, p.

assidus

attonitus

aureolus

eglidus, p.

egregius

emeritus

eminulus, e.

exanimus, p.

exigius

eximius

harmonicus, e.

hesperius, p.

historicus

hornotinus

horridulus

humidulus, p.

illicus, p.

illepidus

illicitus

immetus

immolcus, p.

impavidus, p.

implacidus, p.

improbitus, p. e.

indomitus

ingenitus

ingenius

innocuus, p.

innumerus

insolitus, p.

insolitus

intremulus, p. e.

intrepidus, *p.*
invalidus
irriguus, *p.*
obstupidus, *a.*
occiduus, *p.*
undecimus
uvidulus, *p.*

incelūmis
indecoris, *p.*
indocilis
infragilis, *p.*
instabilis

incr. long.

Compos.

ægisōnus, *p.*
æquanimū, *p. e.*
ærisōnus, *p.*
albicomus, *p. e.*
algificus, *e.*
alticomus, *e.*
altisonus, *p.*
altisonus, *p.*
altivolus, *e.*

albicolōr, *p. e.*
atricolōr, *p.*
auricolōr, *p. e.*
ignicolōr, *p. e.*
iricolōr, *p. e.*
omnicolōr, *p. e.*
ostricolōr, *p. e.*
unicolōr, *p.*

Compar.

amnicolus, *p. e.*
anguicomus, *p.*
anguimanus, *a.*
armisonus, *p.*
auricomus, *p.*
aurifluus, *p. e.*
herbigradus
horrificus
horrisonus, *p.*
humificus, *e.*
ignicomus, *p. e.*
ignifluus, *p. e.*
ignivagus, *p. e.*
ignivomus, *p. e.*
omnimodus, *a.*
omnigenus, *p. a.*
omnivagus, *p.*
omnivolus, *p.*
ossifragus, *p. a.*
undisonus, *p.*
unimanus, &c.

albidior
algidior
anterior, *e.*
aridior
exterior
herbidior
hispidior
horridior
humidior
impigrior
improbior
inferior
integrior
interior
uberior
ulterior
utilior

See the positives.

Particip.

3 Decl.
absimilis, *e.*
assimilis
exanimis, *p.*
horribilis
incelēbris, *p. e.*

admonitus
applicitus
appositus
ebibitus
edomitus
elicitus
emeritus
exhibitus

explicitus
expositus
implicitus
impositus
increpitus
intuitus
oppositus
See part. acl.

Adject.
2 Decl.

barbaricus, *p.*
caeruleus
cesareus, *p.*
candidulus
cannabinus, *e.*
carbaseus
carbasius, *e.*
cardiacus
carpineus, *r.*
cocineus, *e.*
concubius
conspicuus
contingens, *p.*
continuus
cornelius
corporeus
cyanus, *e.*
deciduus, *e.*
decrepitus
dimidius
dividuus, *p.*
dulciculus
factitius, *a.*
fagineus, *p.*
feminus
finitimus
floridulus, *p.*
fluminus, *p.*
forticulus
fortuitus
fraxineus, *p. r.*
frigidulus, *p.*
fulmineus, *p.*
funereus, *p.*
furtificus, *a.*
gramineus

grammaticus
grandiculus, *a.*
gratificus
lacteus, *p.*
languidulus, *p.*
legitimus
litoreus, *p.*
lividulus, *p.*
luteus, *p.*
marmoreus
molliculus, *a. p.*
nectareus, *p.*
pallidulus, *p.*
pampineus, *p.*
patricius
percipitulus
perfactus, *p. e.*
perlucidus, *p.*
perpetuus
perspicuus
pervallidus
pneumaticus, *e.*
populeus, *p.*
precipuus
prægelidus
præpropertus
prærapidus, *p.*
prævalidus, *p.*
prociduus, *e.*
propatulus
propitius
prospicuus, *p. e.*
pulvereus, *p.*
pumiceus, *p.*
puniceus, *p.*
purpureus
putidulus, *p. e.*
rancidulus, *p.*
rhetoricus
rheumaticus, *e.*
ridiculus
roboreus, *p.*
rusticulus
sanguineus
sidereus, *p.*
solicitus
sordidulus, *p. a.*
stamineus, *p.*

stigmaticus	florilegus, p.	navisfragus, p.	3 Decl.
stramineus, p.	floriparus, p. e.	nidificus, p. e.	
subereus, e.	fluctivagus, p.	noctivagus, p.	consimilis
sublicius	fluctivomus, p.	nubifugus, p.	credibilis
succidius, p.	fluctifragus, a.	nubivagus, p.	difficilis
sulphureus	fluctisonus, p.	pacificus	disparilis
sylvaticus, e.	foedifragus	pauciloquus, p. e.	dissimilis
tartareus, e.	frondicomus, p. e.	plaviloquus	flexibilis
tristiculus	frugilegus, p.	populifer, p.	multiforis, e.
triticeus, p.	frugiparus, p. e.	primigenus, a.	multijugis
turbineus, p.	fumificus	quadridus, p.	perfacilis
turgidulus, p.	grandiloquus	quadrijugus, p.	pergracilis, e.
turpiculus	grandisonus, p. e.	raucisonus, p.	persimilis
verbereus, a.	juridicus, e.	regificus, p.	pertenuis
vineus	justificus, p.	sacrificus, p.	plausibilis
vipereus, p.	laetificus, p. a.	sacrilagus	praetenuis, e.
virgineus, p.	lanificus, p.	saxificus, p.	quadridoris, e.
zelotypus, p.	largificus, p.	semicremus, p.	quadrijugis, p.
	largifluus, p. a.	semideus, p.	semianimis
	largiloquus	semiferus	terribilis
	lauricomus, p.	semirutus	
	lucifugus	solvagus	
	luctificus, p.	sortilegus	
	luctisonus, p.	suavidicus, p.	debilior
	magnanimus	suaviloquus, p.	callidior
	magnificus	suavisonus, p.	candidior
	magniloquus, p.	sylvisfragus, p.	commodior
	caeligenus, e.	tabificus, p. a.	deterior
	campivagus, e. p.	tradigradus, p. a.	dexterior
	caprigenus, a.	tradiloquus, e.	fertior
	castificus, p. e.	tergeminus, p.	fervidior
	causidicus	terrificus, p.	flaccidior
	centimanus, p.	terriloquus, p.	flexibilior
	clarificus, p.	terrisonus, p.	floridior
	doctiloquus, p. a.	tristificus, a. p.	foetidior
	doctisonus, p. e.	turicremus, p.	frigidior
	dulcifluus, p. e.	turilegus, p.	fulgidior
	dulciloquus, p. e.	vanidicus	funebrior
	dulcisonus, p. e.	vaniloquus, p.	languidior
	faticinus, p.	vaticinus, p.	liberior
	faticus	velificus, e.	limpidior
	faticlegus, p.	velivolus, p. a.	lividior
	faticloquus	veridicus	lugubrior
	flammicomus, p. e.	viticomus, p. e.	luridior
	flammivomus, p. e.	vitigenus, p.	maeidior
	flexanimus	vulgivagus, p.	mobilior
	flexiloquus	vulnificus, p.	morbidior
	floricomus, p. e.		nobilior
	floridulus, p.		
	municipus		

Compos.

Compar.

nūbīlīōr
pāllidīōr
paupērīōr
pōstērīōr
prēcōcīōr
putīdīōr
rāncidīōr
rōscidīōr
rūstīcīōr
simplicīōr
sōrbīlīōr
sōrdīdīōr
splēndīdīōr
squālīdīōr
stābilīōr
tōrpīdīōr
tūrgīdīōr
vīvidīōr

See the positives.

Compos.

flōricōlōr, *p. e.*
flūctīcōlōr, *p. e.*
lāctīcōlōr, *p. e.*
mūltīcōlōr, *e.*
nīgrīcōlōr, *e.*
nōctīcōlōr, *p. e.*
nūbīcōlōr
vērsīcōlōr

Particip.

cōmmērītūs
cōmmōnītūs
cōmpōsītūs
cōngēnītūs
cōntūtītūs
dēmērītūs
dēpōsītūs
dispōsītūs
pērdōmītūs
pērfrūtītūs
pōhīcītūs
pōsthābītūs
pōstpōsītūs
prēmōnītūs
prēpōsītūs

prætērītūs
prōgēnītūs
prōmērītūs
prōpōsītūs
sepōsītūs
submōnītūs
sūppōsītūs
transpōsītūs

See the part. act.

Adject.

āltīpōtēns, *p. e.*
āltītōnāns, *p. a.*
āltīvōlāns, *p. a.*
ārcīpōtēns, *p.*
ārcītēnēns, *p.*
ārmīpōtēns, *p.*
āstripōtēns, *p. e.*
aūricōmāns, *p.*
hastīpōtēns, *p. e.*
ignīcōmāns, *p. e.*
ignīpōtēns, *p.*
impātiēns
īnsīpiēns
īntōlērāns
ōmnīpārēns, *p. a.*
ōmnīpōtēns
ōmnītēnēns, *e. p.*
ōmnītūēns, *p. a.*
ūlmīpōtēns, *e. p.*

Particip.

1 Conjug.

āblāquēāns, *e. r.*
āccēlērāns
āccūmulāns
addūbītāns
addūplicāns
ādmūtīlāns
ādnūmērāns
ādvīgilāns
āedīficāns
āquīpārāns
āglōmērāns, *p.*

āmplīficāns
āntēvōlāns, *p.*
āntīcipāns
āpprōpērāns
āssimulāns
āssociāns, *p. e.*
āttēnuāns
ēmācērāns, *e.*
ēmāciāns, *e. r.*
ēmāculāns, *e.*
ēnūclēāns
ēnūmērāns
ēvīgilāns
ēvōlitāns, *e.*

ēxāgītāns
ēxānīmāns
ēxcrūciāns
ēxhīlārāns
ēxoculāns, *a.*
ēxōnērāns
ēxsātīāns, *p.*
ēxsātūrāns
ēxspōliāns
ēxstimulāns, *p.*
ēxsūpērāns, *a. p.*
ēxtēnuāns
ēxululāns, *p.*
īllācrīmāns
īllāquēāns
īllātēbrāns, *r. p. a.*
īmpērītāns, *p.*
īmpērērāns, *a.*
īncrēpītāns
īnfātūāns
īngēmīnāns, *p.*
īngēnērāns
īnsimulāns

2 Conjug.

āquīvālēns, *e. p.*
āntēhābēns, *e.*

3 Conjug.

ābjiciēns
ābripiēns
āccipiēns
ādjiēns
āfficiēns
ālliciēns
āntēfērēns
ārripiēns
āspiciēns
ātribūēns
āufūgiēns
ēfficiēns
ēffodiēns
ēffūgiēns
ējiciēns
ēliciēns
ēripiēns
ēxaciēns
ēxcipiēns
ēxcutiēns
īllīciēns
īmmīnuēns
īncipiēns
īncutiēns
īnficiēns
īnfodiēns
īnjiēns
īnspiciēns
īnstitūēns
īntērimēns
ōbjiciēns
ōfficiēns
ōlfāciēns

4 Conjug.

ādvenīēns
āntēciēns
āssiliēns
ērūdīēns
ēsūriēns
ēvenīēns
ēxpēdiēns
ēxpōliēns
ēxsiliēns
īllīniēns

impediēns
insiliēns
intēriēns
intrōiēns
invēniēns
obvēniēns

rāstripōtēns, *p. e.* nōbilitāns
sēmisenēx
suāviloquēns, *p. a.* participāns
telipōtēns, *p. e.* perpētūans
vēlivōlāns, *p. a.* pertērebrāns
vinipōtēns, *p. e.* pērvigilāns

pērficiēns
pērfōdiēns
pērfūgiēns
pērspiciēns
prācipiēns
prāficiēns

*Depon.**Particip.**1 Conjug.*

ādmōdūlāns, *p.*

ādvenērāns, *p. e.*

aggrediēns

āriolāns

astipulāns

aūxilīāns, *p.*

ēgrediēns

ejaculāns, *p.*

emōdūlāns, *p.*

ēmōriēns

ēxōriēns

expēriēns

ēxpātiāns, *p.*

illācrimāns

immōriēns

inficiāns

ingrediēns

insidiāns

oppēriēns

belligērāns

centuriāns

circumārāns

collātulāns, *a.*

commaculāns

commemōrāns

concēlēbrāns

conciliāns

condēcōrāns, *a.*

condūpīlcāns

congēmināns, *p.*

conglaciāns

conglōmērāns,

p. a.

consēcēlērāns, *p.*

conscōciāns

cōntābulāns

cōntēmērāns, *p.*

cōntinūāns

cōntūmulāns, *p.*

dēbilitāns

dēblātērāns, *p. a.*

dēdēcōrāns

dēgēnērāns

dēspōliāns

dilācērāns

dilāniāns

dilāpidāns, *a.*

p. e. dinūmērāns

discrūciāns

dissimulāns

dissociāns

fūmificāns,

p. e. fūmificāns

lētificāns

lūdificāns

magnificāns

mōbilitāns, *p. a.*

mūltiplicāns

pērvolitāns, *p.*

prācipitāns

prōgēnērāns, *p. a.*

quādrūplicāns, *a.*

sacrificāns

significāns

sollicitāns

sūppeditāns

trānsvolitāns, *p.*

vitupērāns

2 Conj.

communūēns

concipiēns

concutiēns

conficiēns

confodiēns

confugiēns

conjiēns

conspiciēns

constituēns

contribuēns

corripiēns

decipiēns

deficiēns

defodiēns

defugiēns

dejiciēns

desipiēns

despiciēns

destituēns

diffugiēns

diminūēns

diripiēns

discutiēns

disjiciēns

dispiciēns

distribūēns

pelliciēns

pērcipiēns

pērcutiēns

prāripiēns

prāstitūēns

proficiēns

profugiēns

projiēns

proliciēns, *a.*

prōripiēns

prospiciēns

prōstitūēns, *p.*

respiciēns

restituēns

retribuēns

sūbjiciēns

sūbstituēns

succutiēns, *p.*

sufficiēns

suffodiēns

suffugiēns, *a. p.*

sūrripiēns

sūscipiēns

sūspiciēns

trājiēns

trānsādīgēns, *p.*

trānsfōdiēns, *p.*

trānsfūgiēns

trānspiciēns, *p.*

3 Conjug.

circūmiēns

compēriēns

convēniēns

dēliniēns

dēpēriēns

dēsiliēns

dēvēpiēns

dispēriēns

dissiliēns, *p.*

pērvēniēns

prāpēdiēns

prāvēniēns

prōsiliēns

Adject.

bellipōtēns, *p. a.*

blandilōquēns, *a.*

cālipōtēns, *a.*

cūctipōtēns, *e. p.*

fālsipārēns, *p.*

ferripōtēns, *p. e.*

flāmmicōmāns,

p. e. dinūmērāns

flāmmipōtēns, *e.*

flāvicōmāns, *p. e.*

frūgiferēns

lāuripōtēns, *p. e.*

mūltipōtēns, *a.*

noctipōtēns, *p. e.*

pēnnipōtēns, *p.*

plēctripōtēns, *p. e.*

quādrūpēdāns, *p.*

prövenliens
subsiiliens, *p. a.*
subvniens
transiliens

Dep.

colläcristmans
commisérans
commoriens
congrédiens
consiliäns
depöpläns
digladiäns
digrédiens
gasticuläns
gratificäns
ludificäns
luxuriäns
mänticuläns, *p. a.*
pandiculäns, *a.*
pöppetiens
pölicitäns, *a.*
prægrédiens
præmeditans
præmoriens, *p.*
progrédiens
restificäns
transgrédiens
vaticinans
vociferans

extranëus
herbäoëus, *e.*
herbärius, *e.*
heroifër, *p. e.*
heröicüs
horärius, *e.*
hornötinüs
hydraulicüs, *e.*
ilignëus, *p. r.*
imperviüs, *p.*
impropriüs
improvidüs
incädütüs; *p.*
incidütüs
incognitüs
incommödüs
inconditüs
incrädülüs, *p.*
indëbitüs, *p.*
indüstriüs
inglöriüs
injuriüs
innöxiüs
innubilüs, *p.*
interflüüs, *e.*
intërritüs, *p.*
öbnöxiüs
öbnubilüs, *p. a.*
üxoriüs

Superl.

äcërrimüs
ægërrimüs
äquissimüs

&c. *See* *adject.*
under - - .

3 Decl.

äquäbilis
affäbilis
ëxplebilis
ignöbilis
immöbilis
innäbilis, *p.*
öptäbilis
ümbrätilis, &c.

Compar.

äbjeçtiör
äbsträçtiör
äbstrüsiör
äbsürdiör
äcceptiör
äequaliör
ännösiör
ämentiör
äntiquiör
ärgütiör
ästütiör
ätröciör
aügüstiör
aüstëriör
aüsträliör
ëffreniör

&c.

See *adject. under* lüsöriüs, *e.*

- - -, *and* *part.* *under* - -

Particip.

äbscönditüs
äbstërritüs
ëmörtütüs
ëxercitüs
ëxtërritüs
immörtütüs, *p.*
intërlitüs
intërsitüs, *p.*

Adject.
2 Decl.

bärbätülüs
bellätülüs, *a.*
bömbycinüs, *e.*
cënsoriüs
cëntësimüs
circümflüüs, *p.*
circümvägüs, *p.*
cömpäscütüs
cöntërmünüs, *p.*
cöntörtülüs

cönräriüs
crystallinüs, *e.*
cüpressinüs, *e.*
cyclopüs, *p.*
dilucidüs
fanaticüs, *p.*
färräcëus, *e.*
fërräriüs, *e.*
förmösülüs, *p. e.*
fröndiflütüs, *p. e.*
furnäcëus, *e.*
gymnasticüs, *a.*
lactäriüs, *e.*
läscivülüs, *p. a.*
lëthargicüs, *p.*
lëntiscinüs, *e.*
librariüs
lictöriüs, *e.*
limätülüs
lünariüs

See *adject. under* lüsöriüs, *e.*

- - -, *and* *part.* *under* - -

mäjüscülüs, *a.*
mätürrimüs
mëlliflütüs, *p. e.*
mëndicülüs
mëssöriüs
millesimüs
mültängülüs, *p.*
mültiscülüs, *e.*
müscäriüs, *e.*
närcissinüs, *e.*
nästülüs, *e.*
nümäriüs
nüpërrimüs
nütritüs, *e.*
palmäriüs, *a.*
pastöriüs, *p.*
päupërcülüs, *p. a.*
päuxillülüs, *a.*
pellucidüs
përcändidüs, *e.*
përcömmödüs
përrigidüs
piraticüs
piscäriüs
plebëüs
pöpülneüs, *e.*
pötöriüs, *e.*

præcognitūs, *r.*
 præfervidūs
 præfrigidūs, *p.*
 prænubilūs, *p.*
 prænunciūs, *p.*
 præpōstērūs
 prætōriūs
 primariūs
 prōmiscuūs
 quæstōriūs
 sapphirinūs, *e.*
 scriptōriūs, *e.*
 septēfliūs, *p.*
 senariūs
 statariūs
 subcæriūs, *e. p.*
 subcandidūs, *e.*
 subluridūs
 subnubilūs
 subrusticūs
 venaticūs
 vernaculūs
 vigesimūs
 vinariūs

3 Decl.

cognōminis, *p.*
 delebilis, *p. e.*
 durabilis, *p.*
 laudabilis
 mirabilis
 mutabilis
 pernobilis
 placabilis
 præstabilis
 quassabilis, *p.*
 sanabilis
 spectabilis, *p.*
 sperabilis, *a.*
 tractabilis
 versatilis, &c.

Compar.

buccosior
 bulbosior

civilior
 concinnior
 clementior
 communior
 constantior
 crudelior
 damnosior
 declinior
 deformior
 dementior
 discretior
 divinator
 dumosior
 facundior
 fallacior
 famosior
 fatalior
 felicior
 festivior
 fecundior
 formosior
 frondosior
 fumosior
 funestior
 glebosior
 jucundior
 lascivior
 limosior
 linguacior
 longinquior
 lugubrior
 mansuetior
 maturior
 mendosior
 monstruosior
 moratior
 mordacior
 morosior
 muscosior
 nasutior
 nervosior
 nimbosior
 pacatior
 perfectior
 perniciosior
 pomosior
 prestantior
 procerior

prolixior
 provectior
 prudentior
 rixosior
 robustior
 rugosior
 secretior
 securior
 sedatior
 selectior
 semotior
 sincerior
 solennior
 spinosior
 spumosior
 squamosior
 strigosior
 sublimior
 tranquillior
 veracior
 verbosior
 versutior
 viciniior
 villosior
 vinosior
 viscosior
 vitalior
 &c.

See *adject.* and
part. under
 and

Superlat.

blandissimūs
 brutissimūs
 cæcissimūs
 carissimūs
 castissimūs
 cautissimūs
 &c.

See *adj.* under

Compos.

oupressifēr, *p.*
 serpyllifēr

Particip.

circūlitūs, *p.*
 cōterrītūs
 cōncrēditūs
 demōrtūtūs
 depērdītūs
 deterrītūs
 dispērdītūs
 divēndītūs
 pērterrītūs
 pēssūmdātūs
 præcognītūs, *r.*
 præmōrtūtūs, *p.*
 venūmdātūs, *p.*

Adject.

2 Decl.

accūratūs
 ærūmnosūs
 argentatūs
 argillosūs, *e.*
 effrenatūs
 errabundūs
 exquisitūs
 illaudatūs, *p.*
 illibatūs
 immansuetūs
 immaturūs
 impacatūs, *p.*
 impēceptūs, *p.*
 impēcussūs, *p.*
 imperfectūs
 imperfossūs, *p.*
 impermissūs, *p.*
 implacatūs, *p.*
 importunūs
 improvisūs
 impunitūs
 incenatūs, *a.*
 incōmpertūs
 incōncessūs, *p.*
 incōncianūs
 incōncussūs, *p.*

inconfessus, p.	Particip.	Adject.	persubtilis
inconfusus, p.	Tus, Sus.	2 Decl.	pupillaris
inconsuetus, p.			quinquennalis
inconsultus	ablegatus	cerussatus	vegetalis
inconsumtus, p.	abnodatus, e.	cincinnatus	
incorrectus, p.	affectatus	clandestinus	Particip.
incorruptus	antiquatus	cunctabundus	Tus, Sus.
inculpatus, p.	arcessitus	definitus	
indensus, r.	elimatus	fescenninus	circumcisus
indessus, p.	ementitus	formicinus, a.	circumcinctus, p
indefectus, p.	emollitus	fortunatus	circumductus
indejectus, p.	enutritus, e.	gratabundus, e.	circumflexus, p.
indemnatus	exauditus	laetabundus, e.	circumfusus
indeprensus, p.	experrectus	lemniscatus	circumjectus
indesertus, p.	exquisitus	libertinus	circumlatus, e.
indespectus, p.	impertitus	loricatus	circummissus
indetonsus, p.	incusatus	matutinus	circumspectus
indigestus, p.	infucatus	mirabundus	circumscriptus
indiscretus, p.	insignitus	perjucundus	circumseptus
indistinctus, p.	insuefactus	personatus	circumsessus
indistrictus, p.	intercisus	picturatus, p.	circumvectus
indivisus, p.	interceptus	plorabundus	conquisitus
indotatus	interclusus	portentosus	convestitus
infacundus	interfectus	preconsumtus, p	custoditus
infiniteus	interjectus	prae corruptus, p.	definitus
infecundus, p.	intermissus	praedabundus	demolitus
infrenatus	interruptus	praematurus	fastiditus, p.
ingustatus, p.	irretitus	praetextatus	perquisitus
injucundus	See part. 1 Conj.	quantuscumque	praeterlapsus
injuratus	under	reptabundus, e.	praetergressus
insiccatus, p.		sarmmentosus, e.	praetermissus
insincerus, p.	Rus.	semiambustus, p	&c. See partic.
insopitus, p.		sublucanus, e.	act. 1 Conjug.
insperatus	abducturus	submorsus	under
insusceptus, p.	abjecturus	tempestivus	
intempestus, p.	ablaturus	transalpinus	Rus.
intestinus	armaturus	transmontanus	
iracundus	See partic. act.	verrucosus	bellaturus
opportunus	under, and	vespertinus	celaturus
	passives under		confecturus, &c.
		Adject.	See partic. act.
		3 Decl.	under, and
			passives under
ancillaris	Dus.	confatalis	
armentalis, p.	abducendus	convivalis	
auctumnalis	ablactandus	dodrantal, e.	Dus.
immortalis	See partic. act.	naturalis	
incivilis, e.	under	pastoralis	castigandus

cognoscendū
collandandū
See part. act.
under - - - .

Particip.
1 Conjug.

averruncāns
eradicāns, *a.*
exauctorāns
exhæredāns
intercursāns
interpellāns
interturbāns
investigāns

2 Conjug.

interlucēns, *p.*
intermiscēns, *p.*

3 Conjug.

edpromittēns
effervescēns
efflorescēns
elanguescēns
exalbescēns
exardescēns
exarescēns
excandescēns
exhorrēscēns
expallēscēns, *p.*
extabescēns, *a.*
illucescēns
impallēscēns, *p. e.*
inclarēscēns, *p.*
increbescēns
indurescēns, *p.*
innotēscēns, *p.*
intabescēns
intercedēns
intercidēns
intercludēns
intercurrēns
interdicēns

interfulgēns
interfundēns
interjungēns
intermittēns
internoscēns
interponēns
interrumpēns
interstinguēns, *a.*
intervellēns, *e. r.*
intervertēns
introducēns
intrōmittēns
introrumpēns
irraucēscēns
obbrutēscēns, *ap.*
obdormiscēns
obdurēscēns
obmutēscēns

Depon.

argumētāns
expērgiscēns
obliviscēns

2 Conjug.

circūmcursāns,
a. p.
circūmspectāns
circūmvallāns
circūmvectāns,
p. a.
concastigāns, *a.*
diloricāns
pervestigāns
representāns

3 Conjug.

circūmcidēns
circūmcingēns, *p.*
circūmcludēns
circūmcurrēns, *e.*
circūmducēns
circūmflectēns, *p.*
circūmgestāns
circūmlabēns, *e.*

circūmlustrāns
circūmmittēns
circūmrōdēns
circūmscribēns
circūmsistēns
circūmtēxēns, *p.*
circūmvolvēns, *p.*
compromittēns
computrescēns, *a.*
contradicēns
defervescēns
deflorescēns
maturēscēns
percrebescēns
persentiscēns, *ap.*
prætermittēns
recrudēscēns
reflorescēns, *e. p.*
retrocedēns

Depon.

circūmplēctēns
præterlabēns
subterlabēns, *p. a.*

Particip.
1 Conjug.

adæstūāns, *p.*
adaggērāns, *e. r.*
adulterāns
inæstūāns, *p.*
inambulāns
inaugūrāns
inebriāns, *e.*
obambulāns, *p.*

3 Conjug.

adobruēns, *e.*
adhinnēns
inaudiēns, *a.*
ineptiēns, *a.*

obediēns

Depon.

abomināns
imagināns, *e.*

Adject.

inefficāx, *e.*
inelegāns
inobsequēns, *e.*

Part.
1 Conjug.

cacumināns, *p.*
coagulāns, *e. r.*
coinquināns
deambulāns
perambulāns, *p.*
præoccupāns
recalcitrāns, *p.*
reclamitāns
recogitāns
redandruāns, *a.*
redintegrāns
reflagitāns, *p.*
refrigerāns
regermīnāns, *e.*
reglutināns, *p.*
remunerāns
renavigāns
renuntiāns
repullulāns, *e.*
resuscitāns, *p.*
supermeāns, *e.*
supernatāns, *e. r.*
supervolāns, *p.*

3 Conjug.

cōraguēns
recolligēns
redarguēns
subinflūēns, *e.*
superflūēns
superstruēns, *a.*

4 Conjug.

fērōciēns, e.
fritinniēns, p. e.
ligūrīēns
rēfērciēns
rēmūgiēns, p.
rēsārciēns
rēvinciēns, p.
scātūrīēns, e.
supērbīēns, p.

Depon.

dēoscūlāns, a. e.
lātrōcināns
mēridiāns, p.
nēgōtiāns
rēdōrdiēns, e.
rēmētiēns, p.
rēmūnērāns
pātrōcināns, e.
pēriclitāns
tūmūltuāns

Adject.

pērēlēgāns
pērēlōquēns, e.
sūbarrogāns
sūbimpūdēns

Part.

1 Conjug.

ābjūdicāns
accōmmōdāns
adjūdicāns
ādmurmūrāns
ādnāvīgāns, e.
agglūtīnāns
ānnūnciāns
āttēmpērāns, e.
ēffēmīnāns
ēfflagitāns
ēlimināns, p. a.
ēlūcūbrāns

ēmāncipāns
ēnāvīgāns
ēnūclēāns
ēnūnciāns
ēxastuāns, p.
ēxaggērāns
ēxamināns
ēxāugūrāns
ēxcōgitāns
ēxentērāns, a.
ēxistīmāns
ēxorbitāns, e.
ēxpectōrāns, p. a.
ēxpōstulāns
ēxsihilāns
ēxsuscitāns
ēxtermīnāns
ēxtūbērāns, e.
ēxūbērāns, p.
ēxulcērāns
illacrimāns
illūmināns
inclāmītāns
ingūrgitāns
insibilāns, p.
intērcālāns
intērmēāns, e.
intērmicāns, p.
intērplicāns, p.
intērpōlāns
intērrōgāns
intērsōnāns, p.
objūrgitāns, a.
oblitērāns
ōbmurmūrāns, p.
ōbnūbilāns, e.
ōbnūnciāns
ōbtēmpērāns
ōclāmītāns, a.
ōppignērāns

2 Conjug.

intērnītēns, e.
intērvirēns, p.

3 Conjug.

ēdissērēns

intērcidēns
intērcinēns, p.
intēlligēns
intērfliuēns
intērfūrēns, p.
intērlūēns, p.
intērfērēns
intēstruēns, p.

4 Conjug.

ādmūgiēns, p.
assentiēns
ēbulliēns
ēdormiēns
ēffutiēns
ēmolliēns
ēnūtriēns, e.
ēvinciēns, p.
ēxaūdiēns
ēxhaūriēns
immūgiēns, p.
impertiēns
indormiēns
infarciēns
insaniēns
inserviēns
insigniēns
investiēns, e.
irretiēns
ōbdormiēns
ōbgānniēns, a.
ōbsepiēns

Depon.

ādmētiēns
āllūcināns
āmollīēns, r.
assentiēns
ēmētiēns
ēxōrdiēns
ēxoscūlāns, e.
intērmīnāns, a.
intērpētāns

Adject.

incōgitāns, a.

incongruēns, e.
incontinēns, p.
indifferēns
intēlligēns
intēmpērāns
intērnigrāns, p.

Particip.

1 Conjug.

circūmliḡāns
circūmplicāns
circūmtōnāns, p.
circūmvōlāns, p.
collācrimāns
collinēāns
cōmmūnicāns
cōncōpūlāns, p.
cōnglūtīnāns
cōnsidērāns
cōntamināns
cōrrōborāns
dēlibērāns
dēlinēāns, e.
dēnōmināns, p.
dēnūntiāns
dēsīdērāns
dētērmīnāns
diffūlmīnāns, p.
dijūdicāns
dilūcidāns, r.
discrimīnāns, a.
dissēmīnāns
distērmīnāns, p.
divērbērāns, p. a.
pērnāvīgāns, e.
prāfūlgūrāns, p.
prājudicāns
prāenūnciāns
prāepōndērāns
prāetērmēāns
prāetērvōlāns
prōgermīnāns
prōgermīnāns, e.
prōnūntiāns
rēclāmītāns
rēfrīgērāns
trānsvērberāns

vindēmīāns, *e.*pātrōcīnāns, *e.*
sērmōcīnāns

3 Conjug.

cīrcūmfliūēns
cīrcūmgēmēns, *p.*
cīrcūmlīnēns, *e.*cīrcūmstrēpēns, *e.*
cīrcūmtēgēns, *p.*
cīrcūmtrēmēns, *p.*
cīrcūmvēhēns
prāterfliūēns
prātervēhēns
sūbterfliūēns, *e.*

4 Conjug.

bālbūtiēns
cōmmūniēns
cōnsentiēns
cōnsōpiēns
convēstiēns
cūstōdiēns
dēfiniēns
dēsāviēns, *p.*
dēsēriēns
dēvīnsēns
dispērtiēns
dissentiēns
fāstidiēns
lāsciviēns
pērtrānsiēns, *e.*
prēmūniēns
prēsāgiēns
prēsēntiēns
sūbsēriēns, *a.*
sūffulciēns, *p. a.*

Depon.

cōmmūrmūrāns
cōnfabulāns, *a.*
cōngrātulāns
dēmōliēns
dēprēliāns, *p.*
dimētiēns
latrōcīnāns
lēnōcīnāns

Particip.

1 Conjug.

ādlābōrāns, *p.*
āministrāns
āpprōpinquāns
āssēvērāns
ēlābōrāns
ēxācērbāns, *e.*
īnquīētāns, *e.*
īnsūsurrāns
ōbsēcundāns

3 Conjug.

ādquīēscēns
āgrāvēscēns
āntecedēns
āntēcellēns
āntēpōnēns
āntēvērtēns
āpprēhēndēns
ēnītēscēns, *r.*
ērūbēscēns
ēxōlēscēns
ēxtimēscēns
īncālēscēns, *p.*
īngēmīscēns
īngrāvēscēns
īnsēnēscēns, *p.*
īntēpēscēns, *p.*
īntremīscēns, *p.*
īntūmēscēns, *p.*
īnvālēscēns
ōbsōlēscēns

Depon.

ārchitēctāns
īndīpīscēns, *a. p.*

1 Conjug.

cōncēlēbrāns

cōnsālūtāns
cōntrīcidāns
dēcōlōrāns, *p.*
dēfātīgāns
sūbministrāns
trānsfigūrāns

3 Conjug.

cōmprēhēndēns
cōncālēscēns
cōncūpīscēns
cōnquīēscēns
cōnsēnēscēns
cōntīcēscēns
cōntrēmīscēns
dēlītēscēns
dēprēhēndēns
dērēlinquēns
pērtīmēscēns

Depon.

cōmmīnīscēns
cōnciōnāns
tērgīvērsānsAdject.
2 Decl.āstūōsūs, *p.*
āvitūrnūs, *a.*
ānglūlōsūs, *e.*
ānsērīnūs, *e.*
ārcuātūs
ēbrīōsūs
ēffērātūs
ēnthēātūs, *p. e. r.*
ērūdītūs
ēscūlēntūs
ēxōlētūs
īmbēcillūs
īmmōdēstūs
īmpārātūs
īmpērītūs
īmpūdicūs
īncrūēntūsīndēcōrūs
īndīsērtūs
īnfācētūs
īnquīētūs
īnsēpultūs
īnsērēnūs, *p.*
īnsītīvūs
īntēgellūs
īnvēnūtūsīrrēpērtūs, *p.*
īrrēsēctūs, *p.*
īrrētōrtūs, *p.*
ōbsōlētūs
ōbstīnātūs
ōcrēātūs
ōppīdānūs
ōstrēātūs
ōtīōsūs
ūlcērōsūs
ūncīnātūs
ūnīvērsūs
ūsītātūs

3 Decl.

ātrīēnsīs
āugūrālīs
hōspītālīs
īmbēcillīs
īnfīdēlīsParticip.
Rus, Sus.ābsōlūtūs
ādvōcātūs
ādvōlūtūs
āllocūtūs
āntēactūs
āppētītūs
āpprēhēnsūs
āssēcūtūs
āssuēfactūs
ātribūtūs
ēlōcūtūs
ērūdītūs
ēvōlūtūs
ēxpēdītūs

expētītūs
expōlītūs
ēxsecūtūs
ēxsōlūtūs
imminūtūs
impēdītūs
impōlītūs
insecūtūs
institūtūs
intēremtūs
See part. act.
under - - -

Rus.

ābdītūrūs
agnītūrūs
ēxitūrūs
ēxstītūrūs

Dus.

ābdicāndūs
ābrōgāndūs
āstrāhēndūs
See part. act.
under - - -

Adject.
2 Decl.

bēllicōsūs
bēllūsūs, *p.*
bilioūs
cāptioūs
christianūs, *e.*
cōpiōsūs
criminosūs
delicātūs
duplicātūs
fabulōsūs, *p.*
factioūs
fēcūlentūs, *e.*
fimbriātūs, *e.*
flexuōsūs
fluctuōsūs
fornicātūs
fraudulēntūs

fructuōsūs
glareōsūs
gloriōsūs
glutinōsūs, *e.*
gratiōsūs
laurēātūs
linteātūs
literātūs
luctuōsūs
lūdibundūs
lūminōsūs
luculentūs
marmōratūs
mōllicellūs, *p.*
myrtuōsūs, *e.*
noctilūgūs, *p. a.*
palliatūs
penulātūs
pectōrosūs, *p.*
perbeātūs
permōdestūs
permolestūs
pervagātūs
pervetustūs
purpurātūs
questuōsūs
ridibundūs, *a.*
rōrulentūs, *a.*
rusticānūs
saltuōsūs
semidoctūs
semifactūs
semifultūs, *p. e.*
semilautūs, *p.*
semimūdūs
semiplenūs
semirasūs, *p.*
semisōmnūs
semivivūs
sempiturnūs
sericātūs, *e.*
sordidātūs
sūmtuōsūs
tēmpērātūs
tortuōsūs
transmāranūs
transpādanūs
turbulēntūs

verticōsūs
vinolēntūs
vipērinūs

3 Decl.

cōnsulāris
cūriālis
fulgurālis
libēralis
littōralis, *p.*
mārtiālis
militāris
mūltiformis
nūndinālis, *a.*
nūptiālis
perduēllis
principalis
quadrilibris, *a.*
semiermis
semisōmnis
septicollis, *p. e.*
singulāris
sōspitalis, *a.*
subdialis, *e.*
tauriformis, *p.*
velitāris
versipellis, *a.*
virginālis

Particip.
Tus, Sus.

circumactūs
collōcutūs
cōmminūtūs
cōmprēhēnsūs
cōncupitūs
cōnsecūtūs
cōnstītūtūs
cōnvōlūtūs
dēprēhēnsūs
derelictūs
destitūtūs
dēvōlūtūs
diminūtūs
dissolūtūs
distribūtūs

lucrificātūs
persecūtūs
prōlōcutūs
prōsecūtūs
prōstītūtūs
prōvōlūtūs
rēstītūtūs
sūbsēcūtūs
sūbstītūtūs
&c.
See part. act.
under - - -

Rus.

cōgnītūrūs
cōncitūrūs
See part. pass.
under - - -

Dus.

bājulandūs
basīandūs
&c. See part.
act under - - -
meribibulūs, *e.*
nemorivagūs, *p.*
philosophicus

bēnēficiēns
calēficiēns
liquēficiēns
lucrificiēns
madēficiēns
pātēficiēns
rūbēficiēns, *p.*
stupēficiēns
tūmēficiēns, *p.*

Adject.
2 Decl.

aculeātūs

inānīnāsūs
calāmītōsūs
facinōrōsūs
mūlīērōsūs
quōtīdīānūs

3 Decl.

fāmīlīārīs
mānīpūlārīs

Adject.
2 Decl.

ācadēmīcūs
ādāmāntīnūs, p.
āmēthystīnūs, pe
āquīlōnīūs, p.
ēlēgiācūs
hēdērācētūs, e.
hŷācīnthīnūs, p.
ōlēācētūs, e.
ōlēāgīnūs
ōnērārīūs
ōpērārīūs

3 Decl.

ādāpērtīlīs, p.
āgītābīlīs, p.
ānīmābīlīs
hābītābīlīs
īmītābīlīs
īnāmābīlīs, p.

Compar.

ācērōsīōr
ācīnōsīōr
ānīmōsīōr
hēdērōsīōr
hūmērōsīōr
īnāmōēnīōr
īnīmīcīōr
ōcūlātīōr
ōdīōsīōr
ōnērātīōr

ōnērōsīōr
ōpērōsīōr
ōpūlētīōr
&c. See the posi-
tives under

Superlat.

ācīdīssīmūs
ālācērīmūs
āvidīssīmūs
ōlīdīssīmūs

&c. See the posi-
tives under

Adject.
2 Decl.

dīālēcīcūs
fērūlacētūs, e.
jōcūlārīūs
lōlīācētūs, e.
pēcūārīūs
pēnūārīūs
pēridōnētūs
rābīōsūlūs
rūbīcūndūlūs, p.
stātūārīūs, e.
sūbītārīūs
tēmērārīūs
trīētēricūs, p.

3 Decl.

dūbītābīlīs, p.
flūvīātīlīs
gēnērābīlīs, p.
lācērābīlīs, p. e.
lācīmābīlīs, p.
mēdīcābīlīs, p.
mēmōrābīlīs
mīsērābīlīs
mōdērābīlīs, p.
mōdūlābīlīs, p. e.
pēnētrābīlīs, p.
pōpūlābīlīs, p.
rēpārābīlīs, p.
rēsōlūbīlīs, p. e.

rēsōnābīlīs, p.
rēvōcābīlīs, p.
rēvōlūbīlīs, p.
sōcīābīlīs
sūpērābīlīs
tōlērābīlīs
venērābīlīs
vīolābīlīs, p.

Compar.

capītālīōr
cārīōsīōr
cērēbrōsīōr
dītūrnīōr
frūctīcōsīōr
gēnērōsīōr
lācīmōsīōr
lāpīdōsīōr
latēbrōsīōr
lūtūlētīōr
mācīlētīōr
mācūlōsīōr
mānīfēstīōr
mēdīcātīōr
mōdērātīōr
nēmōrōsīōr
nūmērōsīōr
pēcōrōsīōr
pētūlāntīōr
plūvīōsīōr
pōpūlōsīōr
prētīōsīōr
prōpērāntīōr
rābīōsīōr
rādīāntīōr
rēvērētīōr
rūbīcūndīōr
rūtīlāntīōr
sāpīentīōr
sālēbrōsīōr
scēlērātīōr
scōpūlōsīōr
sīnūōsīōr
spātīōsīōr
spēcīōsīōr
stōmāchōsīōr
stūdīōsīōr

tācītūrnīōr
tēmūlētīōr
tēnēbrōsīōr
trūcūlētīōr
tōlērāntīōr
vēhēmētīōr
vīgīlāntīōr
vīolētīōr
vītīōsīōr (see the
positives)

Superlat.

cēlēberrīmūs
cūpīdīssīmūs
gēlīdīssīmūs
līquīdīssīmūs
nītīdīssīmūs
plācīdīssīmūs
rāpīdīssīmūs
rīgīdīssīmūs
sōlīdīssīmūs
stōlīdīssīmūs
stēnūīssīmūs
tēpīdīssīmūs
tīmīdīssīmūs
vālīdīssīmūs
(see the posi-
tives)

Particip.

sūpērāddītūs, p.
sūpērōbrūtūs, p.

Adject.

āēdōnīūs, p.
āmarācīnūs, p.
āmŷgdālīnūs, e.
ārūndīnētūs, p.
ēbūrnēolūs
hōnōrīfīcūs
īnērtīcūlūs, e.
īnēxplicitūs, p.
īnōccīdīūs, p.

<i>Compos.</i>	<i>Adaperturus</i> &c. <i>See part.</i> <i>act under</i>	<i>Adject.</i> <i>2 Decl.</i>	<i>abjiciendus</i> <i>See as above.</i>
arenivagus, p.			
inaniloquus			
odorisequus, a. p.	<i>Tus, Sus, Dus.</i>	ambitiosus	<i>Rus.</i>
bituminetus, p.		exitiosus	accubitus
cupidinetus, p.	alienatus	immaculatus, p.	admonitus
mathematicus	animadversus	immemoratus, p.	applicatus
melancholicus	inhonoratus	immoderatus	appositus
papaveretus, p.	inimicatus	immodulatus, p.	aufugitus
paraneticus, e.	inhonorandus	imperiosus	ebibitus
perappositus	<i>See part. act.</i>	improperatus, p.	edomitus
perexiguis	<i>under</i>	incomitatus	effugitus
supervacuis		indubitus, p. e.	elicitus
suprapositus	<i>Adject.</i>	ingeniosus	emeritus
tribunicius	<i>2 Declin.</i>	insidiosus	emortuus
		intolerandus	exhibitus
<i>Compos.</i>		invidiosus	explicitus
dolorificus e.	calamistratus	involutus	expositus
fluentissimus p.	lacrimabundus	irredivivus, p.	exortus
superbificus p. e.	meditabundus, p.	irreligatus, p.	immortuus
	minitabundus	irreprehensus, p.	implicatus
	populabundus	irrequietus, p.	impositus
	venerebundus	irresolutus, p.	increpitus
adinveniens r.		irrevocatus, p.	intuitus
inaedificans		irrevocandus, p. e.	occubitus
abyssipotens p. e.	<i>Particip.</i>	irrevolutus, p. e.	oppositus
sagittipotens	coacervatus	obssequiosus, a.	<i>See part. act.</i>
tridentipotens	coadunatus	officiosus	
coedificans	cohonestatus	orbiculatus	<i>Adject.</i>
reedificans	dehonestatus		<i>2 Decl.</i>
reconcilians	locupletatus	<i>3. Decl.</i>	denticulatus, e.
satisfaciens	manifestatus	auxiliaris	desideriosus
supergradiens p.	refocillatus	exequialis, p.	dimidiatus
superjiciens	resalutatus	exitialis	flagitiosus
superveniens	resupinatus		litigiosus
supervolitans p.	&c. <i>See part.</i>	<i>Particip.</i>	luxoriosus
	<i>act. under</i>	<i>Tus. Sus.</i>	materiatus
			perniciosus
	benedicendus	ablaquearus	prodigiosus, p.
adamanteus, p.	coacervandus	acceleratus	propudiosus, a.
inhonoratus	&c. <i>ex usdem.</i>	&c. <i>See part.</i>	pulverulentus
inopinatus		<i>act. under</i>	relligiosus [p.
	benedicturus		sanguinolentus,
<i>Particip.</i>	benefactus	<i>Dus.</i>	seditiosus
<i>Rus.</i>	<i>See part. pass.</i>		semiapertus
adamaturus	<i>under</i>	abbreviandus	semirematilis, p.

semimarinus, *p.* polliciturus
semiputatus, *p.* posthabitus
semireductus, *p.* postpositus
semirefectus, *p.* prae habitus
semisepultus, *p.* praemonitus
semisupinus, *p.* praemortuus
suspiciosus
somniaulosus

3 Decl.

comitalis
connubialis, *p.*
judicialis
municipalis

Particip.
Tus.

constabilis
centuriatus
collacrimatus
collutulatus
See part. act.
under

Dus.

centuriandus
collutulandus
See as above.

Rus.

commerturus
commorturus
compositurus
contuturus
decubiturus
defugiturus
demeriturus
demorturus
deperiturus
depositurus
diffugiturus
discubiturus
dispositurus
perfruturus

incommodior
optabilior, &c.
Adject.
2 Decl.
consanguineus
democraticus
ferrugineus, *p.*
gentilitius
mendaciloquus, *a*
natalitius
pastoritius
portentificus, *p.*
projectitius, *a* [*p*
septemgeminus, *incorruptior*
subreptitius, *a.*
subtropiculus
testudinæus, *a. p.*
versutiloquus, *a. p.*
xerampelinus, *p.*

inveterascens
collabefactans, *p.*
collabefiens
commiserescens,
a.

Adject.
2 Decl.

immunificus, *p.*
incompositus
individuus
intermedius
interpositus

3 Decl.

incredibilis

Compar.

aequabilior
affabilior
aptabilior
arctabilior
effabilior
enabilior
ignobilior

incommodior
optabilior, &c.

Adject.

2 Decl.

consanguineus
democraticus
ferrugineus, *p.*
gentilitius
mendaciloquus, *a*
natalitius
pastoritius
portentificus, *p.*
projectitius, *a* [*p*
septemgeminus, *incorruptior*
subreptitius, *a.*
subtropiculus
testudinæus, *a. p.*
versutiloquus, *a. p.*
xerampelinus, *p.*

Compar.

culpabilior
durabilior
laudabilior
mirabilior
mutabilior
placabilior
servabilior
spectabilior
tractabilior
See the positives.

Adject.

2 Decl.

adversarius
imperterritus, *p.*
internortius
octonarius
unguentarius
usuarius, &c.

Compar.

accuratior

serumnosior
armamentosior
effrenatior
elimatior
emendatior
exploratior
exquisitor
exundantior
illibator
immaturior
importunior
imprudenterior
inclinatior
inconcinrior
inconstantior
incorruptior
indulgentior
infelicio
infecundior
injucundior
opportunior
usurpator
See the positives.

Superlat.

abjectissimus
abstractissimus
abstrusissimus
acceptissimus
aequalissimus
affectissimus
afflictissimus
amentissimus
angustissimus
annosissimus
arcanissimus
argutissimus
armatissimus
atrocissimus
attentissimus
audacissimus
augustissimus
elativissimus
erectissimus
exactissimus
excelsissimus
excultissimus

hūmānissimūs	mercēnāriūs	velōcissimūs	
ignāvissimūs	nūgātōriūs	versūtissimūs	Rus.
ignōtissimūs	piscatōriūs	See the positives.	
illūstrissimūs	prædātōriūs		
immanissimūs	venātōriūs	3 Decl.	abjurātūrūs
immitissimūs			ablactātūrūs
impūriissimūs			ablēgātūrūs
incertissimūs	Compar.	commēdābilis	See part. pass.
incultissimūs		commūtābilis	under
infaustissimūs	cāstigatōr	consolābilis	
infestissimūs	complōratōr	dētēstābilis	Tus.
ingratissimūs	deplorātōr	formidābilis, p.	
injūstissimūs	nātūrālīor	lāmētābilis	circūmvallātūs
intēntissimūs	pōrtētōsiōr	sūppōrtābilis	pervestigātūs
obscurissimūs	See the positives.	vestigābilis	See part. act.
occultissimūs			under
ūmbrosissimūs	Superlat.	Adject.	
ūrbānissimūs	clēmētissimūs	2 Decl.	Dus.
See the positives.	constantissimūs		
3 Decl.	crūdēlissimūs		circūmcidēndūs
	dilēctissimūs	impērijūrātūs, p.	circūmcingēndūs
admīrābilis	divinissimūs	imperturbātūs, p.	See as above.
adspectābilis	fallācissimūs	incastigātūs, p.	
excūsābilis, p.	fāmōsissimūs	incommēdatūs, p.	Rus.
exoptābilis, a. p.	fēcūndissimūs	incustōditūs, p.	cāstigātūrūs
exorābilis	fēlicissimūs	indēlibātūs, p.	circūmcisūrūs
expūgnābilis, p.	festivissimūs	indēplorātūs, p.	cōllaūdātūrūs
exsecrābilis	formōsissimūs	indēvitātūs, p.	See part. pass.
ignorābilis	frūgālissimūs	indignābūndūs	under
illētābilis, p.	frūcatissimūs	informidātūs, p.	
illaudābilis, p.	fūnētissimūs	infōrtūnatūs	Adject.
immērsābilis, p.	jūcūndissimūs	intēmpēstivūs	2 Decl.
immūtābilis	linguācissimūs		
impetrābilis	mānsuētissimūs	Particip.	
implacābilis	mōnstrōsissimūs	Tus.	
indēlēbilis, p.	mōrdācissimūs		ādūltērīnūs
insanābilis	nasūtissimūs	argūmentātūs	ārānēosūs, p.
intractābilis, p.	nūgācissimūs	elūcubrātūs	ārūndīnōsūs, p.
irritābilis	pācatissimūs	eradicātūs	inauspīcatūs, e.
	perfectissimūs	See part. act.	inērūdītūs
	præstantissimūs	under	inōminātūs, p.
	prūdētissimūs		inōrdinātūs
	robūstissimūs	Dus.	inūsītātūs
	sēcrētissimūs		ōpinīosūs
cōllēctānēūs, e.	sēcūrissimūs	adprōmittēndūs	
cōnsentānēūs	sēdātissimūs	averrūncandūs	3 Decl.
dissentānēūs	sēlēctissimūs	elūcubrāndūs	
frūmentāriūs	trānquillissimūs	See as above.	inhōspītālīs, p.

<i>Particip.</i> <i>Tus.</i>	cōadditūrus cōercitūrus rēcōgnitūrus rēcōnditūrus venūmdātūrus <i>See part. pass.</i> <i>under</i>	insolēntiōr <i>See the positives.</i>	libērālīōr limītātīōr lūctūosiōr lūcūlētīōr perspicaciōr pērtināciōr pestilēntīōr pōndērosīōr prīncipālīōr sōmnolētīōr tēmpēratīōr tūrbulētīōr virulētīōr <i>See the positives.</i>
<i>Dus.</i>	<i>Adject.</i> <i>2 Decl.</i>	<i>Superlat.</i>	
ābōmināndūs		algīdissimūs āridissimūs hūmidissimūs impīgerrimūs imprōbissimūs intēgerrimūs ūtilissimūs <i>See the positives.</i>	
<i>Adject.</i> <i>2 Decl.</i>	<i>Adject.</i> <i>2 Decl.</i>	<i>Adject.</i> <i>2 Decl.</i>	<i>Superlat.</i>
grāvēdinōsūs lāboriōsūs libidinōsūs licētiōsūs, <i>e.</i> mēridiānūs nēgōtiōsūs pēcūniōsūs pērēruditūs pērēxpeditūs pēriculōsūs pērīmbēcillūs siticulōsūs, <i>p.</i> tūmūltuōsūs	āctūariūs āncōrariūs eruditulūs, <i>p.</i> <i>3 Decl.</i> āstimābilis ēxsēcābilis impētrābilis imprōbabilis indōmābilis <i>Compar.</i> ābsolūtīōr āstūosiōr ēfferātīōr ēfficiaciōr ēlēgāntīōr ēlōquentīōr ēminētīōr ēruditīōr ēvidētīōr ēxcitātīōr ēxpeditīōr ēxplicātīōr illigātīōr impeditīōr impōtētīōr impūdētīōr incitātīōr indēcētīōr indīgētīōr infrequētīōr innōcētīōr inquinatīōr	clānculāriūs, <i>p.e.</i> grāndiūsculūs, <i>r.</i> lītērariūs, <i>e.</i> lōngiūsculūs sōlitariūs tardiūsculūs tēmporariūs <i>Adject. 3.</i> cōmpārābilis dissolūbilis navigābilis sepārābilis <i>Compar.</i> bēllicosiōr cōncitātīōr cōpiōsiōr crimīnōsiōr cūriōsiōr dēlicātīōr diligētīōr dissolūtīōr flēxuōsiōr flūctūosiōr fraūdulētīōr fructūosiōr glōriōsiōr gratiōsiōr	cāndidissimūs cōmmōdissimūs fērtilissimūs flōridissimūs frigīdissimūs limpidissimūs nōbilissimūs prēcōcissimūs pūtīdissimūs splēndidissimūs <i>See the positives.</i>
<i>3 Decl.</i>			<i>Adject.</i>
cūbiculāris dēcēmvirālīs dūūmvirālīs pēcūliāris piaculāris trinōctiālīs, <i>p. e.</i> triūmvirālīs, <i>p.</i>			āntēlūcānūs āstūābūdūs, <i>e.</i> hēsītābūdūs, <i>e.</i> insālūtātūs, <i>p.</i> invērecūdūs
<i>Particip.</i>			<i>Particip.</i> <i>Tus, Dus.</i>
cācūminātūs cālūmniātūs <i>See part. act.</i> <i>under</i>			ēlāborātūs ēxtimescēndūs <i>See part. act.</i> <i>under</i>
cācūmniāndūs &c. <i>ex iisdem.</i>			<i>Rus.</i> ābdicātūrūs

abnegatūrus
abrogatūrus
See part. pass.
under

noctūabundūs
prærogatīvūs
semipagānūs, *p.*
semisopitūs

Particip.
Tus.

cāstramētātūs
concātēnātūs
confīgūrātūs
cōnsālūtātūs
decōlorātūs
trānsfīgūrātūs
See part. act.

Dus.

cōmmīniscēndūs
decōlorāndūs
dēprēhēndēndūs
dērēlinquēndūs
pērtīmescēndūs
See part. act.

Rus.

bājūlātūrūs
basīātūrūs
cōgiātūrūs
See part. pass.
under

ærūgīnōsūs, *e.*
illitērātūs
impēndiōsūs
incōgitātūs
incōmprēhēnsūs
indēyōrātūs, *p.*
injūriōsūs
intāmīnātūs, *p. r.*
intēmpērātūs

intērnēcīnūs, *r.*
invūlnērātūs
ōbliviōsūs

illibērālīs
intērcālārīs

Particip.
Tus, Dus.

āccōmmōdātūs
āccōmmōdāndūs
ādjudicatūs
See part. act.
under

Rus.

ādīscītūrūs
ābscōndītūrūs
ābstērrītūrūs
exercītūrūs
intērlītūrūs
See part. pass.
under

Adject.
2 Decl.

cāligīnōsūs
fastidiōsūs
fōrmidōlōsūs
pēcūriōsūs
pērlūctiōsūs
prætōriānūs
sententiōsūs

Adject. 3.

pērlibērālīs
prōvinciālīs

Particip.
Tus, Dus.

cōgnōmīnātūs
cōgnōmīnāndūs
See part. act.
under

Rus.

circūmdatūrūs
cōtērrītūrūs
cōncrēditūrūs
dēpēditūrūs
divēndītūrūs
pērtērrītūrūs
pērtānsītūrūs
pēssūmdātūrūs
prēcōgnītūrūs
See part. act.

īnāmārēscēns, *p.*
sūpērimpēdēns, *p.*
sūpērimpōnēns

īnāffēctātūs, *e.*
īnēxpēctātūs, *p.*
īnēxpērrēctūs, *p.*
īnēxpānātūs, *e.*
īnēxpōrātūs
īnōbservātūs, *p.*
īnōppōrtūnūs
pēroppōrtūnūs

ālīenīgēnūs, *p. a.*
pērhōnōrifīcūs

sāpiētīpōtēns
sūpērinjiciēns, *p.*

Adject.
2 Decl.

aūxiliārīūs

Adject. 3.

ædificābilīs
æquipārābilīs, *a.*
exitīabilīs
exsūpērābilīs, *p.*

illācrimābilis, *p.*
 immāculābilis, *p. e.*
 immēdicābilis, *p.*
 immēmōrābilis
 immiserābilis, *p.*
 impenetrābilis, *p.*
 indubitābilis, *p. e.*
 innūmerābilis
 insātābilis
 insātūrābilis
 insociābilis
 insupērābilis, *p.*
 intolērābilis
 inviolābilis, *p.*
 irremēābilis, *p.*
 irrepārābilis, *p.*
 irrēvocābilis, *p.*

Compar.

āmbitiosior
 exitiosior
 immāculatior
 immōderatior
 impēriusior
 impetuosior
 ingēniosior
 insipientior
 invidiosior
 irrevērentior
 obsēquiosior
 officiosior
See the positives.

*Adject.**2 Decl.*

bländiloquētulus, *a.*
 iudiciarius
 præsidiarius
 putidiūsculus
 subsidiarius

Adject. 3.

commēmōrābilis
 dissociābilis, *p.*
 multiplicābilis, *p. a.*

vitupērābilis, &c.

Compar.

convēnientior
 dedecōrosior
 desidiōsior
 flagitiōsior
 luxuriōsior
 perniciosior
 pulverulēntior
 sanguinolēntior
 seditiosior
 somniculosior
See the positives.

Superl.

appositissimus
 dispositissimus

Adject. 3.

amphithēatralis, *p. e.*

Particip.

accēlērātūrus
 collācrimātūrus
See part. pass.
under

inēdificātus
 ināmbitiosus, *p.*
 inattētūātus, *p.*
 inofficiōsus

pēringēniosus
 supērstitiōsus

inēxorābilis
 inēxpugnābilis
 inextricābilis, *p.*
 inobservābilis, *p.*

objurgatōrius

Compar.

infōrtunatior
 intēpestivior, &c.
See the posit.
under

Superlat.

accūrātissimus
 ærumnōsissimus
 exquisitissimus
 illibātissimus
 impōrtunissimus
 infēcundissimus
 injucundissimus
 oppōrtunissimus

cāstigātissimus
 commēdatissimus
 complōratissimus
 concinnātissimus
 cōsummatissimus
 cōturbātissimus
 decanātissimus
 dēformatissimus
 dēplōratissimus
 desolātissimus
 dēspērātissimus
 fōrmidātissimus
 fōrtunātissimus
See the posit.
under

æquinōctiālis, *p.*

pērtūmultuosus
 semīustulātus

Ignōmīnīōsūs, *p.*

3 Decl.

Superlat.

ēxēdificātūs
intērmōritūrūs
sūbdebilitātūs
succēntūriātūs, *a.*

īnēstīmābīlīs
īnēxpīābīlīs
īnēxplicābīlīs

āmābīlīssīmūs
īnūtīlīssīmūs
See positives under

Adject.—2 Decl.

Compar.

pēcūniariūs
sūpervacānēūs

ābōmīnōsiōr
aculēatiōr
āmārulentiōr
īnērūditīōr

īnēxsātūrābīlīs, *p.*
īnēxsūpērābīlīs
sūpērstītiōsiōr

PATRONYMIC AND GENTILE ADJECTIVES.

Br̄ȳx
Cres
Libs
Phr̄ȳx
Tr̄os
Thr̄ax

Nōmās
Spōrās
Strōphās

Patron.

Acrīs
Hēbrīs

1 Decl.

Dāā
Gētā
Mācā
Scythā

Bīblīs
Cyp̄ris
Cnīdīs
Crāgīs
Dryās
Gētīs
Gnīdīs

incr. long.

Brīgās
Lācōn
Cyclōps
Tūdērs

1 Decl.

Dānūs
Gōthūs
Lōcrūs
Quādūs
Syrūs

Jāsīs
Lībys
Lōcrīs
Nēglīs
Pāphīs
Phlēgrīs
Scythīs
Syrīs
Tmārīs

Crēssā
Thressā

2 Decl.

Afēr
Anglūs
Auscūs
Hunnūs
Indūs
Oscūs
Umbēr

3 Decl.
incr. short.

H̄yās
Chārīs
Dryās
Frīsō
Līgūr
Lōpās

3 Decl.
incr. short.

Arābs
Bēbr̄ȳx

Bāctrūs
Cēūs

Cārūs
Cimbēr
Cōūs
Cōrsūs
Chūs
Cōlchūs
Dacūs
Daunūs
Dēlphūs
Flāndēr
Gallūs
Grēcūs
Graīūs
Lōcrūs
Lōūs
Lydūs
Mārsūs
Maurūs
Mēdūs
Mōesūs
Mysūs
Parthūs
Phthiūs
Pōenūs
Quādūs
Rhētūs
Sārdūs
Scōtūs
Styrūs
Suēnūs

Teucēr
Thūscūs
Trojūs
Volscūs

3 Decl.
incr. short.

Arcās
Astūr
Cōrsīs
Cimbrīs
Daūnīs
Dōris
Gnōsīs
Lēsbīs
Lōcrīs
Nāis
Parthīs
Pērsīs
Phōebās
Troās

Bistō
Britō
Lingō
Mygdō
Pannō
Saxō
Teūtō
Vallō
Vascō

3 Decl.
incr. short.

Acmōn
Ambrāx
Aūsōn
Bēbr̄yx
Bistōn
Britōn
Cēcrops
Chāōn
Gorgōn
Japyx
Lingōn
Māōn
Māndōn

M̄ygdōn
Myndōn
Paeōn
Pannōn
Pictōn
Sanctōn
Teūtōn
Tascōn
Vascōn
Vectōn

incr. long.

Ambrōn
Brixēns
Carmān
Cēcrops
Cōnsēns
Cyclōps
Laurens
Macrōn
Magnēs
Phaeax
Picēns
Sāmnis
Tiburs

2 Decl.

Abālūs
Abiūs
Hēdūūs
Hēnētūs
Hērūs
Italūs
Ithacūs
Bātāvūs (dub.)
Cālāber
Cāsūs
Clārūs
Cnidūs
Cynicūs
Cypriūs
Fabiūs
Frisiūs
Gabiūs
Geticūs
Gnidūs

Lātūs
Lēriūs
Libycūs
Lycaūs
Mēgarūs
Myrinūs
Paphiūs
Pariūs
Phariūs
Phrygiūs
Prāsiniūs
Pylūs
Rhōdiūs
Rudiūs
Rutiūs
Samiūs
Scythicus
Scythiūs
Siculūs
Sōlymūs
Stygiūs
Syrūs
Thasiūs
Tyriūs
Venētūs

3 Decl.

Macedō

Sāmōthrax

1 Decl.

Ophytā
Oretā
Chēatrā
Cilissā
Cōatrā
Lacēnā
Libyssā
Sēbritā
Tōretā
Zōelā

2 Decl.

Achēūs

Achivūs
Acrēūs
Agaunūs
Agrēūs
Alanūs
Amēxūs
Aorsūs
Aētūs
Araxūs
Elūrūs
Eoūs
Epeūs
Erēmbūs
Hēbrēūs
Hētrōscūs
Iberūs
Isaurūs

Bātāvūs, (dub.)

Batinūs
Bōēmūs
Britānnūs
Cālēnūs
Cāpēnūs
Cēraunūs
Chēruscūs
Cilissūs
Cōmanūs
Crōbyzūs
Cynūrūs
Cytēūs
Fālērnūs
Fāliscūs
Gābinūs
Gēlōnūs
Gēlōūs
Gēorgūs
Lābicūs
Lātinūs
Liburnūs
Lyaeūs
Lycōrūs
Māginūs
Mātinūs
Mōcārsūs
Mōryllūs
Nāpēūs
Nōmēūs

Nūmānūs	Pēlāsgis	Cēlticūs	Pūnicūs
Pādānūs	Thōantīs	Cimbricūs	Pythiūs
Pēdānūs	Triphyllīs	Citticūs	Rhēticūs
Pēlāsgūs		Cēcūbūs	Rhymnicūs
Pētrēūs	<i>incr. short.</i>	Colchicūs	Rōmūlūs
Phāliscūs	— — —	Cōrsicūs	Sāntōnūs
Phlēgrātūs	Iāp̄yx	Crētīcūs	Sēquānūs
Pōdārgūs		Cydnīūs	Siphniūs
Quīrinūs	<i>incr. long.</i>	Cynthiūs	Stōicūs
Rhýtēnūs	Acārnān	Cypriūs	Sūtrīūs
Rūdinūs	Sāmōthrāx	Cythnicūs	Syrticūs
Sābēūs		Dacīcūs	Tauricūs
Sābellūs	1 Decl.	Dārdānūs	Teucrīūs
Sābinūs	— — —	Daūnīūs	Thēspiūs
Sācrānūs		Dēhūs	Thēssālūs
Sāgranātūs	Dālmātā	Dēlphicūs	Thraciūs
Sāmēūa	Sārmātā	Dirph̄yūs	Tmōliūs
Sicāmbēr		Dōricūs	Trōicūs
Sicānūs	2 Decl.	Gāllīcūs	Trōiūs
Sūēnūs	Actiūs	Gnōsiūs	Vandālūs
Triballūs	Africūs	Gōrdiūs	Xanthicūs
Triphyllūs	Anglicūs	Grāiūs	
Vāgānūs	Appulūs	Juliūs	<i>Patron.</i>
Vēlinūs	Arbinūs	Lāriūs	Æmonīs
Vēsevūs	Arcticūs	Lēmniūs	Æōlis
Vōlēmūs	Armēnūs	Lēsbīūs	Aōnis
	Atticūs	Leūtricūs	Appiās
<i>Patron.</i>	Aūstriūs	Lingōnūs	Argōlis
Abantīs	Hēlvētūs	Lūsīūs	Aūsōnis
Acānthīs	Hērnicūs	Lydīūs	Eūmēnis
Achāis	Hūngārūs	Mārsicūs	Hēspērīs
Achillīs	Hūnnicūs	Mārtiūs	Icāris
Agaūnīs	Iliūs	Massicūs	Iliās
Arāxis	Imbrīūs	Mēdicūs	Ināchīs
Asōpis	Indicūs	Mēliūs	Cēbālīs
Atlāntīs	Issicūs	Misnicūs	Ormēnis
Elūris	Istriūs	Naupliūs	Bassāris
Ibēris	Isthmiūs	Naxiūs	Bēbiās
Isaurīs	Itālūs	Nēgliūs	Bistōnis
Orēās	Umbrīūs	Nerviūs	Cāstālīs
Bōēmīs		Nēstiūs	Caucōnis
Cābrēnīs	Bacchinūs	Nōricūs	Cēcropīs
Cērāstīs	Bactriūs	Parthīcūs	Cūriās
Cēraunīs	Bēlgicūs	Pērsicūs	Cydonīs
Cītherīs	Bēticūs	Phæstīūs	Dēdālīs
Cytēis	Bruttiūs	Phylliūs	Dārdānis
Libystīs	Bulgārītis	Phryxītis	Daūliās
Mycēnis	Cāspiūs	Pōnticūs	Gārgāris

Mænālis
Mæōnis
Mydōnis
Nāiās
Nerēis
Nysiās
Parrhāsīs
Pegāsīs
Pelīās
Phaestīās
Phasiās
Piēris
Plēiās
Sarmātīs
Scyriās
Sestiās
Sicēlis
Tēnāris
Tantālis
Thēbāis
Thespiās
Thēstiās
Trinācrīs
Tyndāris

2 Decl.

Actēūs
Ægēūs
Ætnēūs
Ætōlūs
Agrēūs
Albānūs
Alpīnūs
Andīnūs
Argēūs
Argivūs
Argōūs
Arpīnūs
Arvernūs
Ascreēūs
Aurūncūs
Edonūs
Elēūs
Essēnūs
Eubcēūs
Eurīnūs
Hēbreēūs

Hetruscūs
Hircanūs
Hirpinūs
Hispanūs
Hyblēūs
Idacūs
Issēūs
Ōenēūs
Ōenōtrūs
Ōetēūs
Orphēūs
Ossēūs

Bajanūs
Barchinūs
Bithynūs
Bœotūs
Brisēūs
Burgundūs
Cadmeūs
Cammānūs
Campānūs
Carmānūs
Carnēūs
Carrhēūs
Carthēūs
Caudinūs
Chaldēūs
Chidnēūs
Cinnanūs
Circēūs
Cirrēūs
Clusinūs
Cōranūs
Cossēūs
Crētēūs
Cūmānūs
Cūmēūs
Cyrnēūs
Dictēūs
Dircēūs
Firmānūs
Frēntānūs
Fundānūs
Gaurānūs
Gazēūs
Germānūs
Gr̄ynēūs

Judēūs
Lambranūs
Lēdēūs
Lēnēūs
Lernēūs
Lesbōūs
Lethēūs
Lucanūs
Massylūs
Minēūs
Minōūs
Mursēūs
Myrtōūs
Nipsēūs
Nisēūs
Nolanūs
Nombēūs
Nursinūs
Nymphēūs
Pæstanūs
Pamphylūs
Panchēūs
Pēlignūs
Pellēūs
Pergēūs
Persēūs
Pætrēūs
Phæacūs
Phinēūs
Phlēgrēūs
Phœbēūs
Phryxēūs
Picēnūs
Pimplēūs
Pisanūs
Plautinūs
Pūcinūs
Pygmēūs
Rheginūs
Rhīphēūs
Rōmānūs
Sardōūs
Sarrānūs
Sējanūs
Sicanūs
Sigēūs
Smyrnēūs
Spartanūs

Syllanūs
Taurinūs
Thēbēūs
Thēsēūs
Thymbraēūs
Thysbēūs
Trojanūs
Tyrrhēnūs
Verrinūs
Vestinūs
Zanclēūs

3 Decl.

Egrēnsis
Ennēnsis
Hastēnsis
Cannēnsis
Crētēnsis
Janālis
Lunēnsis
Parmēnsis
Phocēnsis
Rhēmēnsis
Sēnēnsis
Tarsēnsis
Vestālis

Patron.

Ænēis
Æsōpis
Atlantīs
Ipnūntīs
Ismēnis
Bryseīs
Cadmeīs
Cēphisīs
Chrysēis
Cyllēnis
Dōdōnis
Gortynīs
Latoīs
Libēthris
Lyrnēssis
Mēmphitis
Minōis
Nereīs
Parnassīs

Phorcynis	2. Decl.	Södömæus	Erymānthīs
Pimpleis		Sölýmæus	Hēlicōnsīs
Rhæmnūsīs	Acēsæus	Sōphōclēus	Bābŷlōnīs
Sālmōris	Alābāndūs	Stābīanūs	Cālŷdōnīs
Stŷmphālīs	Adriānūs	Tāmāgræus	Cōrŷbāntīs
Thaūmantīs	Amērinūs	Tēgæus	Cŷnosŷris
Thēsēis	Amīternūs	Tēmēsēnūs	Cŷthērēis
Trinācrīs	Aniēnūs	Tībērinūs	Dānāēis
Tritōnīs	Apīanūs	Tīgŷrinūs	Dēlōpēis
	Aquilānūs	Tōlērīnūs	Drŷōpēis
3. Decl.	Aquitānūs	Trēbīanūs	Gārāmānthīs
	Emēsēnūs	Trēbŷlānūs	Mārāthōnīs
	Ephēsīnūs	Trīsōlinūs	Mārēōtis
Arpīnās	Ephŷræus	Tŷanēus	Nāsāmōnīs
Cæsennās	Erycinūs	Vēlīternūs	Nēphēlēis
Privernās	Erythræus	Vēnŷsīnūs	Pēlōpēis
Sēpīnās	Bērōæus	Vēsŷlānūs	Phāēthōntīs
	Cānŷsīnūs		Phlēgēthōntīs
1. Decl.	Cāpārēus	3. Decl.	Sālāmīnīs
Ægidēs	Cāpŷānūs	Bālēārīs	Sŷbārītīs
Alcidēs	Chīōnæus	Bōrēālīs	Tēlāmōnīs
Atridēs	Cŷthērēus	Cātābrēnsīs	Zēphŷrītīs
Enidēs	Cŷbēlæus	Cātānēnsīs	
Orphidēs	Didŷmæus	Cērēālīs	2. Decl.
Otridēs	Fābīanūs	Fōrŷlēnsīs	
	Fēsŷlānūs	Glāphŷrēnsīs	Abāntiūs
Brisidēs	Gādārēnūs	Gēnŷēnsīs	Acānthiūs
Cēphidēs	Gālīlæus	Ithācēnsīs	Acārnicūs
Mnēstidēs	Lāpīthæus	Lātīālīs	Achāicūs
Nēlidēs	Līlŷbæus	Mēgārēnsīs	Adōnicūs
Nēridēs	Līpāræus	Mēlītēnsīs	Hōmēricūs
Pēlidēs	Mārāthēnūs	Mŷtīnēnsīs	Hŷāntiūs
Thēsidēs	Mārīanūs	Rhōdīēnsīs	Hŷmēttiūs
Tŷdidēs, cet.	Mēlītæus	Sālŷārīs	Ibericūs
	Mēnēæus	Tātīēnsīs	Iōnicūs
Æthiōps	Nābāthæus		Iōniūs
Allōbrox	Nēmēæus	Patron.	Isauricūs
Ardēas	Nēpēsīnūs	Acāmānthī	Oāxiūs
Bērgōmās	Nēphēlēus	Achēlōis	Odrŷsiūs
	Nŷōbæus	Achērŷsīs	Olŷnthiūs
Patron.	Pādŷānūs	Agānīppīs	Olŷmpicūs
	Pāgāsæus	Amāthŷsīs	Olŷmpiūs
Agriidēs	Pātārēus	Apēsŷntīs	Opŷntiūs
Ennidēs	Pēlōpēus	Athāmāntīs	
Hēbrīdēs	Phālārēus	Elēlēis	Britānnicūs
	Phŷrgīanūs	Epimēthīs	Cālābricūs
Bācchīdēs	Rhōdōpēus	Erythræis	Cānārītūs
Nēbrīdēs	Sālāmīnūs		

Cænopicus	Hypenorus	Haleantus	Melittus
Caphareus	Iasonis	Hyanteus	Menandrus
Carystus	Olympus	Hydaspeus	Methymnus
Charonticus		Hydruntinus	Molorchus
Cimolus	Bianoris	Hygassus	Myconus
Corinthus	Dubias	Iambeus	Nemasus
Corythius	Gabinias	Idumeus	Neonaeus
Cremaeus	Leontias	Ithureus	Numestranus
Crötonius	Libystias	Iuleus	Palaestinus
Cyclöpeus	Lycænis	Oilus	Palaëtinus
Cydönus	Machaonis	Oræstus	Panophæus
Feretrius	Melanthias	Orontes	Paphagæus
Glyconicus	Menesithias	Ulysses	Parentinus
Laconicus	Papyrus		Pericleus
Ligusticus	Pelagias	Biantus	Perillus
Lycæus	Philemonis	Boullanus	Perusinus
Menapius	Phobetoris	Brigantinus	Pitilinus
Merusius	Properias	Calëtræus	Phæacleus
Neronius	Pyræmonis	Calydneus	Phoroneus
Perinthus	Vesuvias	Camertius	Placentinus
Phanessius		Carystus	Prieneus
Pharusius	2 Decl.	Clæanthus	Promethus
Philesius		Clæoneus	Reatinus
Philippicus	Abantus	Coroneus	Saguntinus
Platonicus	Abellanus	Creontes	Salentinus
Proponticus	Abellinus	Crimæus	Saloninus
Sabellius	Abydus	Cyreneus	Sareptanus
Solonus	Abydæus	Damascenus	Sigestanus
Seriphus	Acarnanæus	Dionus	Sinopeus
Tegessius	Acerranus	Faventinus	Sipontinus
Toronicus	Acæstæus	Ferentinus	Sophocleus
Triphylus	Achilleus	Fregeallanus	Spoletanus
Typhoeus	Adrastæus	Gomorrhæus	Stagireus
Vocontius	Agyllinus	Jugurthinus	Suburranus
Zacynthus	Alatinus	Labicanus	Suessanus
	Amazeus	Ladæstæus	Tanagrus
	Amyclus	Larchus	Tarentinus
Patron	Apellus	Leontinus	Tæatinus
Acontias	Arachneus	Libystinus	Tegessus
Agænoris	Aricinus	Luculleus	Therapneus
Alastoris	Atheneus	Lycambeus	Tarentus
Alæctoris	Avellanus	Lycurgeus	Thyesteus
Amazonis	Aventinus	Maroneus	Tolentinus
Amilcaris	Edessenus	Medsuæus	Tolosanus
Amulias	Egestanus	Medyllinus	Tomitæus
Amynthoris	Eleusinus	Melampeus	Toroneus
Aristoris	Erichtæus	Melæus	Tricassinus
Atlantias	Erythreus	Melisseus	Tridentinus
Hylactorus			

Trinēssētūs
Valēntīnūs
Vēnāfranūs
Vēnūsīnūs
Vitēllīnūs

Patron.

Agyllidēs
Alōidēs
Oīlidēs
Ophīnidēs

3 Decl.

Avērnālīs
Eleēnsīs
Hūdissēnsīs

Mēnēsthidēs
Mēnēcīdēs
Phōrōnidēs
Prōmēthidēs
Tūphōidēs

Cārānēnsīs
Cōlōssēnsīs
Crēmōuēnsīs
Cūrēnēnsīs
Gābinēnsīs
Lāvernālīs
Lūcērnēnsīs
Mādātūrēnsīs
Mālācēnsīs
Philippēnsīs
Plātēēnsīs
Priēnēnsīs
Quīrīnālīs
Sālinārīs
Sālōpēnsīs
Tūrōnēnsīs
Vācūnēnsīs
Viēnnēnsīs

2 Decl.

Actiāctūs
Adriāctūs
Ēmōnītūs
Ēōlītūs
Ēschylētūs
Ēsonītūs
Ambrāciūtūs
Aōnītūs
Arcādītūs
Argōllētūs
Armēnītūs
Asiāctūs
Assyriūtūs
Astūricūtūs
Attālētūs
Aūsonītūs
Aūstriāctūs
Elīsītūs
Emāthītūs
Eūbōietūs
Eūgānētūs
Hēctōrētūs
Hellādētūs
Hēlvētictūs
Hērēulētūs
Hēspēriūtūs
Hūrtāciūtūs
Iāsītūs
Icāriūtūs
Idālītūs
Illīāctūs

Illyriūtūs
Ināchiūtūs
Iōnētūs
Isiāctūs
Ismāriūtūs
Isthmīāctūs
Itālīctūs
Cebālītūs
Cēchālītūs
Odrysiūtūs
Cēnōtriūtūs
Ogygiūtūs
Olēnītūs
Omphālītūs

Bassāricūtūs
Bēbr̄yētūs
Bistōnītūs
Bōspōriūtūs
Britōnicūtūs
Brūndūsītūs
Cēsārētūs
Cantābriētūs
Carpāthītūs
Cāspiāctūs
Cāstālītūs
Caucāsētūs
Caucōniūtūs
Cāstōrētūs
Cēcōpiūtūs
Cērbērētūs
Chalcidīctūs
Chāōniūtūs
Cimmērētūs
Clitōriūtūs
Cōlchiāctūs
Cōryciūtūs
Crūstūmītūs
Cyānētūs
Cydōnītūs
Dalmātiētūs
Dārdāniūtūs
Dēliāctūs
Dulichītūs
Flāmīnītūs
Fābriētūs
Francōnīctūs
Galbānētūs

Gērgithītūs
Gnōssiāctūs
Gōrgōnētūs
Jāpygiūtūs
Jasōnītūs
Lāmpsāciūtūs
Lēmniāctūs
Lēstiāctūs
Leucādītūs
Lingōnicūtūs
Māenālītūs
Māēōnītūs
Mārmāricūtūs
Mārtīgēnūtūs
Mattiāctūs
Mēmōniūtūs
Mēntōrētūs
Mūnychiūtūs
Mygdōniūtūs
Nāzyciūtūs
Nēritūtūs
Nēstōriūtūs
Nilliāctūs
Pāōnītūs
Plālādītūs
Pārrhāsītūs
Pārthēniētūs
Pannōniētūs
Pannōnītūs
Pēgāsētūs
Peliāctūs
Pērgāmētūs
Phasiāctūs
Phidiāctūs
Phōcāiētūs
Piēriūtūs
Pindāricūtūs
Rhynthōnīctūs
Rōmūlētūs
Santōnīctūs
Sārmātiētūs
Sāxōnīctūs
Sēquānīctūs
Sicāniūtūs
Sidōniūtūs
Sisyp̄hiūtūs
Sithōniūtūs
Socrātiētūs

Patron.

Achillētūs
Amālthētūs
Epictētūs
Hūantētūs
Hūdāspētūs
Orōntētūs
Ulyssētūs
Lycāmbētūs
Nēoclētūs
Pēriclētūs
Sōphoclētūs
Timānthētūs
Thyestētūs

Stentorēūs	Dārdānīdēs	Dāphnitīcūs	Tārtēsāūs
Strymōnīūs		Dāphnūsīūs	Tīrynthīūs
Tēnārīūs	2 Decl.	Dīdōnīūs	Tītānīūs
Tantālēūs		Gāngētīcūs	Tīthōnīūs
Tārtārēūs		Gērmānīcūs	Trāchīnīūs
Tārtārīcūs	Acrōnīūs	Gōrtynīūs	Trīnācrīūs
Teutōnīcūs	Æantīūs	Grēcānīcūs	Tritōnīūs
Thaūmāsīūs	Ægyptīūs	Jūnōnīūs	Vulcanīūs
Thēssālīcūs	Æneīūs	Lāertīūs	
Thrēicīūs	Æsōpīūs	Lātōnīūs	3 Decl.
Trīnācrīūs	Æsōpicīūs	Lēpōntīūs	Patron.
	Ætolīūs	Libethrīūs	
Patron.	Alcmānīūs	Lyrnēssīūs	Alcmānīās
Æmōnīās	Ammōnīūs	Mæotīcūs	Atlāntīās
Bēbrycīās	Amphrysīūs	Magnēsīūs	Actæōnis
	Atlantīūs	Mamertīūs	Antenōris
Patron.	Atlāntīcūs	Mārpēsīūs	Cēphīsiās
	Azōrīūs	Māssylīūs	Thaūmāntīās
	Edōnīūs	Māvortīūs	
	Electrīūs	Maurūsiūs	2 Decl.
Actōridēs	Evāndrīūs	Mēmphitīcūs	
Æacidēs	Hybērnīcūs	Mēssapīūs	
Æmōnīdēs	Insūbrīcūs	Minōiūs	Adrastēnūs
Ænēādēs	Ipnūsīūs	Nēptūnīūs	Æginēūs
Æolīdēs	Ismēnīūs	Nicasīūs	Ancyrānūs
Æsonīdēs	Œnēiūs	Nīlōtīcūs	Arētīnūs
Arsacidēs	Œnōtrīūs	Pæantīūs	Atlāntēūs
Aūsōnīdēs	Orphēiūs	Pallantīūs	Attellānūs
Hippōtādēs		Pārnassīūs	Aūgūstānūs
Hyr̄tācidēs	Bārgūsīūs	Pēlūsīūs	Eūphrātēūs
Ilīādēs	Bithynīcūs	Pēnēiūs	Eūrōpæūs
Ināchīdēs	Bēōtīūs	Phæaciūs	Hýdruntīnūs
Œbālīdēs	Byzāntīūs	Pharsālīcūs	Uxellānūs
Œnōtrīdēs	Cadmēiūs	Phliūntīūs	
	Cārnānīūs	Phliūsīūs	Brūdūsīnūs
Cēcropīdēs	Cārthēiūs	Phōbeīūs	Brūxēntīnūs
Dārdānīdēs	Cassāndrīūs	Phōnicīūs	Byzāntīnūs
Mæōnīdēs	Cēntaurīcūs	Phthiōtīcūs	Cærētānūs
Mārmārīdēs	Cēphēiūs	Plūtōnīūs	Cājētānūs
Naūplīādēs	Cēphīsiūs	Rhāmūsīūs	Carpētānūs
Priāmīdēs	Cercōpīūs	Sātūrnīūs	Chærōnēūs
Rōmūlīdēs	Chilōnīūs	Schōenēiūs	Chrysippēūs
Scipiādēs	Chirōnīūs	Scīrōnīūs	Cisalpīnūs
Thēstiādēs	Cīmōnīūs	Sidōnīūs	Collātīnūs
	Cōrtynīūs	Sidūntīūs	Consēntīnūs
Plurals.	Cyclopēūs	Sīgēiūs	Cōrcyrēūs
Cēcropīdēs	Cyllēnīūs	Stymphālīūs	Dōdōnēūs
	Cyrtonīūs	Tarpēiūs	Fescēnnīnūs

-----	-----	-----	-----
Fidentinūs	Lugdunēnsis	Nazārēnūs	Hălŷatticūs
Florēntinūs	Mastaūrēnsis	Nūcērīnūs	Hēcātēnūs
Flūmētānūs	Mēssānēnsis	Pērgāmēnūs	Hēlicōnīūs
Gadītānūs	Mintūrnēnsis	Phasiānūs	Hŷmēnēiūs
Jēbūsēūs	Narbōnēnsis	Sārdiānūs	Ophīusiūs
Lālētānūs	Phōcēēnsis	Sēstīānūs	
Lārisseūs	Sātūrnālīs	Trānspādānūs	Bābŷlōnīūs
Lūsītānūs	Sūlmōnēnsis	Trallīānūs	Bābŷlōnicūs
Māmērtinūs	Tōrnācēnsis	Tūscūlānūs	Bālēāricūs
Maurītānūs	Vēlābrēnsis		Bērēcŷnthiūs
Naūpactēūs	Vercēllēnsis	3 Decl.	Brīārēiūs
Nōmētānūs	Verōnēnsis	Ānīēnsis	Cālāthūsūs
Nūmāntinūs	Vertūmnālīs	Allīēnsis	Cālŷdōnīūs
Pālāntinūs		Hispālēnsis	Cātālusiūs
Pālātīnūs	2 Decl.	Ostiēnsis	Chārītōnīūs
Pallēnēūs		Uticēnsis	Cleōpatricūs
Pelūsinūs	-----		Cŷmēnēiūs
Picēntinūs	Adriānūs	Cōrdūbēnsis	Cōlōphōnīūs
Pōmpējānūs	Āliānūs	Dōriēnsis	Cōrŷbānticūs
Pōppeānūs	Ānīānūs	Grēcīēnsis	Cŷthērēiūs
Prānēstīnūs	Africanūs	Martīālīs	Dānāciūs
Pŷrēnēūs	Adriānūs	Narnīēnsis	Dōlōpēiūs
Pŷxūntīnūs	Anglicānūs	Pāpiēnsis	Gārāmānticūs
Sipōntīnūs	Appīānūs	Phŷlliēnsis	Līlŷbēiūs
Sūrrēntīnūs	Asianūs	Rēgiēnsis	Lipārēiūs
Tērgēstinūs	Ergātīnūs		Lūcūmōnicūs
Tiburtīnūs	Exquīlinūs	2 Decl.	Mārāthōnīūs
Tingītānūs	Hercūlānūs	-----	Mēlitusiūs
Toletānūs	Istriānūs		Mīthridāticūs
Trānsālpīnūs	Oppīānūs	Āārōnīūs	Nāsāmōnīūs
Tūnētānūs		Acādēmīcūs	Nēphēlēiūs
Vaticānūs	Bāctriānūs	Acāmāntīūs	Nīōbēiūs
Verētānūs	Bōspōrānūs	Achēlōiūs	Pēlōpēiūs
Vicēntīnūs	Cārmīnēūs	Achērūsīūs	Phāētōntīūs
Virgītānūs	Cāssīānūs	Adriāticūs	Phīlŷrēiūs
Volsētānūs	Claudiānūs	Agāthōnīūs	Phlēgētōntīūs
	Cōmpsācēnūs	Alābāndīcūs	Prīāmēiūs
3 Decl.	Cōsmīānūs	Amārānthīūs	Rhōdōpēiūs
Āgīnēnsis	Crūstūminūs	Amārūsīūs	Sālāmīnīūs
Hippōnēnsis	Cŷzīcēnūs	Amāthūntīūs	Sālōmōnīūs
	Formīānūs	Amāthūsīūs	Sāmōthracīūs
	Gāllīcānūs	Aphrōdisīūs	Sēmēlēiūs
Cāninēnsis	Jūliānūs	Aquīlōnīūs	Sicŷōnīūs
Cārmēntālīs	Lāmpsācēnūs	Arācŷnthīūs	Sīmōēsīūs
Cōmplūtēnsis	Lānūvīnūs	Arēthūsīūs	Sipŷlēiūs
Cōrtōnēnsis	Manliānūs	Āthāmāntīūs	Stērōpēiūs
Grānātēnsis	Māntiānūs	Ephŷrēiūs	Stēnēlēiūs
Lōndīnēnsis	Mārtīānūs	Exŷmānthīūs	Stillocōnīūs

Sýbáritiós
Táphíusiós
Tegéatiós
Telamóniós
Téméasiós
Thrásýmeniós
Xenóphontíós
Zephýreíós

Patron.

Acamántiós
Achérusiós
Athamántiós
Ephýreíós

Cálydoniós
Cephálleniós
Philádelphiós
Phaëtontiós
Pólyhymniós

2 Decl.

Abáoniós
Acmánteús
Adramýteús
Aganippéús
Agrigentinós
Amáthronteús
Ariadneús
Atalánteús
Ególásteús
Eleúntinós
Eleúteús
Elephántinós
Epiúreús
Erymántheús

Banéventánús
Bérénióeús
Cálaritánús
Cápitálinús
Cýparissóús
Diómádeús
Ganymédeús
Lábyrintheús

Lýpáritánús
Maléventánús
Máryandínús
Maléagréús
Malítussés
Menécineús
Métápóntinús
Mitylenéús
Páretáceús
Péripánteús
Phaéthonteús
Pócýcleteús
Rhádámántheús
Sámáritánús
Sínúessánús
Sýbáritánús
Valáterránús

3 Decl.

Amítérnensís
Aquilónaris
Arelátensís
Eboráceensís
Epidaphnéensís

Básileensís
Cátilinaris
Láteranensís
Libitináris
Méditrrinális
Thýátreensís

Achémoniús
Acidáliús
Agénóriús
Alastóriús
Amároniús
Amýntóriús
Apollóniús
Arióniús
Aristóriús
Echióriús
Erychthóniús
Hýlactóriús
Hýperbóreús
Iápýgiús

Iasóniús
Ioníaciús
Ibreíaciús
Olympíaciús
Olynthíaciús
Orioníús

Bórýsthēniús
Cáledoniús
Cítēriaciús
Córinthiaseús
Cápidineús
Cýrenaióeús
Cýtheriáciús
Galactóphagús
Lýcaóniús
Máchaoniús
Mésembriátiús
Pálemóniús
Pálepaphiús
Páretóniús
Párisiáciús
Phlamméniús
Semíramiús
Sýracósiús

Patron.

Achémoniús
Amazóniús
Diónýsiús

Patron.

Abantiádes
Achémēnidēs
Achillēidēs
Agēnorīdes
Echlōnīdes

2 Decl.

Æacidēs
Æmilianús
Antiochenús
Empēdóclēs

Euripiānus
Orbiliānus

Ixiōnūs
Oriōnūs

2 Decl.

Cēsariānus
Cārsōliānus
Lāōdicēnus
Māmuriānus
Massiliānus
Mērcūriānus
Pārthenōpēus
Pasiphānus
Penēlopeus
Pythagorēus
Virgiliānus

Cārchedōnūs
Chālcedōnūs
Cyrēnāiūs
Florālitiūs
Maurūsiāciūs
Pandiōnūs
Pelūsiāciūs
Sarpēdōnūs
Tartessiacūs

Acōntiānus
Alēsiānus
Apiciānus
Araūsiānus
Cātōniānus
Hōrātiānus
Mārōniānus
Nērōniānus
Pāterniānus
Plātōniānus
Sēbastiānus
Tērēntiānus
Thēmistiōcleūs
Vēsūviānus
Vitelliānus

Patron.

3 Decl.

Acmoniēnsis
Ambraciēnsis
Andegavēnsis
Antiochēnsis
Italicēnsis

Asōpiādēs
Atlāntiādēs
Anchisiādēs
Ixiōniādēs
Lāertiādēs
Pēantiādēs
Spērchlōniādēs

3 Decl.

Bēbraciēnsis
Cēsariēnsis
Cōncubiēnsis
Massiliēnsis
Mērcūriālis
Sardiniēnsis
Siciliēnsis
Tarquiniēnsis

Abderitiūs
Eginētiūs
Eneatiūs
Attellānūs
Epirōtiūs
Hēllēspōntiūs
Hippōnāctiūs

Anagniēnsis
Apōllinariūs
Araūsiēnsis
Atheniēnsis
Bōnoniēnsis
Cōrinthiēnsis
Lātiniēnsis
Lōvaniēnsis

2 Decl.

Patron.

Alphēsiāciūs
Ampēlēssiūs
Amphisiāciūs
Oceāniūs

Cēsennariūs
Cyclōpēiūs
Leonitiūs
Pessinūntiūs

Acroniānus
Antōniānus
Ascēndiānus
Octaviānus
Pelusiānus
Querquetulānus
Sallūstiānus
Saturniānus

Cymmōdētēs
Gymnāsiōphētēs

Abderitānus
Argiletānus
Hippōnactēs
Cōmpōstellānus
Trānsapenninūs

3 Decl.

Egyptiāciūs
Allobrēgiūs
Amphionūs
Anaphysiāciūs
Antoniānus

Agrippināciūs
Argentīnēnsis

Aurēliēnsis
Carthaginiēnsis
Cōncordiēnsis
Constantiēnsis
Hispaniēnsis

Sālmānticēnsis
Tuscāniēnsis

Asiāticūs
Cēltiberiūs
Phārmācusiūs
Psammāthūntiūs

2 Decl.

Ardeātinūs
Bilbilitānūs
Chærēpōntēūs
Cōnfluentīnūs
Sēpiūntinūs
Transīgritānūs

3 Decl.

Ambriānēnsis
Barcinōnēnsis
Pampelōnēnsis
Tarrācōnēnsis

Acēsāmēniūs
Agāmēmnoīiūs
Agapēnōriūs
Alābandiācūs
Amāthusiācūs
Amithaōniūs
Aniēnicolā
Eriśichthōniūs
Haliācmōniūs
Hypēriōniūs

Dionysiācūs
Lacēdēmōniūs
Nasāmōniācūs
Sālāminiācūs
Sālōmōniācūs

Patron.

Athāmāntiādēs

Hēlicōniādēs
Phaēthōntiādēs

Æacideiūs
Amphitryōniūs
Autōnoēiūs
Erigōnēiūs
Gērōnācēūs
Laōmēdōntiūs
Nēcrōcōrinthiūs
Pārthēnōpeiūs
Pasiphaēiūs
Penēlōpeiūs
Porphyriōniūs

Abrōcōmāntēūs
Acrisiōnēūs
Aglāophōntēūs
Alcimēdōntēūs
Alcidāmāntēūs
Amphitryōnēūs
Andrōgēonēūs
Anthēmīonēūs
Astydāmāntēūs
Autōmēdōntēūs
Endymīonēūs
Euphōriōnēūs
Eurūdāmāntēūs
Eurymēdōntēūs
Eurynāsseūs
Hiērichūntinūs
Iphianāsseūs
Ucalēgōntēūs

Bēllērōphōntēūs
Callianāsseūs
Cāstianirēūs
Chytropolitānūs
Dēmōcōontēūs
Dēmōphōontēūs
Deūcaliōnēūs
Lāocōontēūs
Lāodāmāntēūs
Lāōmēdōntēūs
Mimālīonēūs
Nīcōcrēontēūs

Penthēsilaēūs
Protēsilaēūs
Pseudōcōrāsiniūs
Pygmālīonēūs
Taurōmīnitānūs
Thermōdōontēūs
Thiōdāmāntēūs
Timōcrēontēūs
Tryphiodōrēūs

3 Decl.

Astypalaeēnsis
Mediolānēnsis
Thessālōnicēnsis

Arganthōniācūs
Hēllēspōntiācūs
Saturnaliīiūs
Thermōdōntiācūs

Astērūsianūs
Nicomēdiēnsis

Cicērōniānūs
Vētulōniēnsis

Lāōmēdōntiācūs
Œdipōdiōniūs
Thermōdōntiācūs

Patron.

Arniōniādēs
Amphitryōniādēs
Œdipōdiōnidēs
Lāōmēdōntiādēs

Antēōpōlitānūs
Hēllēnōpōlitānūs

Constantinōpōlitānūs

INCREMENTAL PERFECT TENSES.

li	mērūi	tēpūi	prēhēndi
bibi	mētūi	tētigi	pēredi
dēdi	micūi	tīmūi	pēregi
fidi	mīnūi	tōnūi	præussi
fūi	mōlūi	trēmūi	prōfudi
lūi	mōnūi	trībūi	quēvi
rūi	nitūi	tūmūi	rēdegī
scidi	nōcūi	tūdūdi	rēdūxi
spūi	pātūi	vālūi	spōpōndi
stēti	pēpēri	vētūi	tētēndi
sūi	pēpigi	vīgūi	tōtōndi
tūli	pēpūli	vōlūi	
	pērīi	vōmūi	
	pētīi		ābdīdi
ādīi	plācūi		addīdi
ālūi	pōsūi	āmāvi	adstīti
ēgūi	pōtūi	<i>See part. act.</i>	ambūi
hābūi	præīi	<i>under</i>	argūi
inīi	pūpūgi		arūi
ōlūi	rāpūi	ābēdi	ēbībi
	rēnūi	ābēgi	ēdīdi
cālūi	pēpēri	ābivi	ēlūi
cārūi	rēdīi	ādedi	ērūi
cēcīdi	rētūdi	ādīvi	ēxi
cēcīni	rētūli	ādēgi	ēxcīdi
cōlūi	rūbūi	ādēmi	hōrrūi
crēpūi	sālīi	īnivi	imbībi
cūpīi	sāpūi	ōbivi	imbūi
dīdīci	sēcūi		impūli
dōcūi	sēnūi	cēcīdi	īncīdi
dōlūi	sīlūi	cōēgi	īndīdi
dōmūi	sītīi	cōmedi	īrrūi
frēmūi	sōnūi	cūcūrri	ōbrūi
frīcūi	stātūi	cūpīvi	ōbstīti
gēmūi	strēpūi	dīremi	ōccīdi
gēnūi	stūdūi	fēfēlli	cāndūi
jācūi	stūpūi	mōmōrdi	cēnsūi
lātūi	sūbīi	pēpēndi	clārūi
līnīi	tācūi	pēpērci	cōmpēri
mādūi	tēnūi	pōpōsci	cōmpūli

cōmūi	rēppūi	insōnūi	displicūi
cōncini	resēdi	intōnūi	disposūi
cōnciī	rēstīti	intrēmūi	disserūi
cōndīdi	sōrbūi	obstūpūi	dissēcūi
cōnscīdi	sōrdūi	occinūi	dissolūi
cōnstīti	splēndūi	occūbūi	distinūi
cōntūdi	squalūi	occūlūi	distribūi
cōrrūi	stērtūi		pēcōlūi
crēdīdi	sūbdīdi	commērūi	pēcērēpūi
dēbūi	sūbstīti	commōlūi	pērdōmūi
dēdīdi	sūstūi	commōnūi	pērfricūi
dēstīti	tābūi	cōmpōsūi	pērpolīi
dēscīdi	tērrūi	cōmpūtrūi	pērsōnūi
dirūi	tēxūi	cōncrēpūi	pertinūi
dispūi	tōrpūi	cōncūpūi	pērstrēpūi
dōrmūi	tōrrūi	cōnfricūi	pētrēmūi
ferbūi	vēndīdi	cōngēnūi	pōsthābūi
flōrūi		cōnsēnūi	prēcīnūi
frēndūi		cōnsērūi	prēdidici
frōndūi	āssērūi	cōnsōnūi	prēdōmūi
lāngūi	ēdōmūi	cōnstītūi	prēmōnūi
mālūi	ēlicūi	cōnsūlūi	propōsūi
mēssūi	ēmīcūi	cōnticūi	prērīpūi
miscūi	ēmīnūi	cōntinūi	prēvalūi
nēxūi	ēnēcūi	cōntrēmūi	prōcūbūi
nōlūi	ēnītūi	cōntribūi	prōgēnūi
pallūi	ērīpūi	cōrrīpūi	prōmērūi
parūi	ērūbūi	cōnvalūi	prōmīcūi
pērdīdi	ēxcōlūi	dēcūbūi	prōmīnūi
pērlūi	ēxpētīi	dēdidici	propōsūi
pēxūi	ēxpōlīi	dēdēcūi	prōrīpūi
prāebūi	ēxsērūi	dēfricūi	prōsīlīi
prāescīdi	ēvōmūi	dēlēnīi	refricūi
prāestīti	īmmādūi	dēmērūi	rēstītūi
prōdīdi	īmmīnūi	dēpōsūi	sūccīnūi
prōfūi	īmplicūi	dēsēcūi	sūccūbūi
prōlūi	īmpōsūi	dēsīlīi	sēpōsūi
prōpūi	īncōlūi	dēsīpūi	sūbtīcūi
prōrūi	īncrēpūi	dēstītūi	sūppōsūi
prōscīdi	īncūbūi	dētīnūi	sūrrīpūi
prōtūi	īnfrēmūi	dētōnūi	
pūtrūi	īngēmūi	dīmīnūi	
quēssī	īnsēnūi	dīrīpūi	accēlērāvī
reddīdi	īnsērūi	dīscūbūi	See part. act.
rēppērī	īnsīlīi	dīscīpīi	under

POETICAL NAMES OF WOMEN.

* * Neither this nor the following Index are to be considered complete in their kind. They merely contain such names as are found in Latin Poetry, or may fairly be used by modern versifiers.

Lăra, *Ov.*Chlîdē, *Ov.*

Chlōē

Lŷcē

Rhōdē

Lībās, *Ov.*Lŷris, *Mart.*

Phlōgīs

Adā

Æā

Æthrā

Agnā

Annā

Aulā

Aurā

Bassā

Chiā

Clārā, *mod.*

Crispā

Florā

Faunā

Faustā

Gallā

Lætā

Laurā, *mod.*

Maiā

Mŷrrhā

Nisā

Paullā

Phædrā

Pollā, *Mart.*

Pŷrrhā

Rufā

Silā

Stellā, *mod.*

Tullā

Veīā

Baucis

Chlōris

Dorcās

Dōris

Lāis

Mŷrtis

Nais

Phasis

Phyllis

Thais

Acme

Anthō

Æglē

Daphnē

Lydē

Mŷrtō

Phœbē

Phrynē

Sapphō

Cātulā

Cŷnārā

Furiā

Glycērā

Hēlēnā

Mēliā, *Ov.*Prōculā, *Juv.*

Sāgānā

Cālŷcē

Cānācē

Chlōnē

Cŷanē

Hēlēnā

Iōlē

Lālāgē

Lŷricē, *Ov.*

Mērōē

Phlōlē

Phlōlē

Thŷmēlē, *Juv.*

Æliā

Cēliā

Cālviā

Clēliā

Clāudiā

Cŷynthiā

Dēliā

Fānniā

Faustulā

Flāviā

Fulviā

Gēlliā

Iliā

Juliā

Jūniā

Lēliā

Lēbiā

Livīā

Lūciā

Lŷdiā

Mæviā	Hēdylē	Antōniā
Marciā	Mýrtālē	Corneliā
Næviā	Phidylē	Eupheliā, <i>mod.</i>
Pōntiā		Euphemiā, <i>mod.</i>
Pōrtiā		Fēscēnniā
Rāvōlā	Admētā, <i>Apoll.</i>	Lāvinīā
Silviā	Antullā, <i>Mart.</i>	Laurentiā
Tullīā	Chrēstillā, <i>Mart.</i>	Lucretiā
	Eūdōrā, <i>Mart.</i>	Sēmprōniā
Mýrtālīs	Faustina, <i>Mart.</i>	
Tyndarīs	Flaccillā, <i>Mart.</i>	
Thēstýlīs	Fōnteiā	
	Frānciscā, <i>mod.</i>	Ipsithillā
	Fūlgōrā	Mūsīdōrā
Acānthā	Lævinā, <i>Mart.</i>	Mārgāritā, <i>mod.</i>
Amātā	Lānfeiā, <i>Mart.</i>	
Arāchnā (<i>last dub.</i>)	Lūcillā, <i>Mart.</i>	
Bēlindā (<i>or ē</i>)	Mārcellā, <i>Mart.</i>	
Cāmīllā	Mirāndā, <i>mod. [dub.]</i>	Cārōlētā, <i>mod. (first dub.)</i>
Cātullā	Nigrinā, (<i>antepen.</i>)	Cāthārīnā, <i>mod.</i>
Cōrinnā	Paulinā, <i>Mart.</i>	Cātiēnā
Crēūsā	Priscillā	Clēōpatrā
Cýpassā, <i>Ov.</i>	Scāntillā	Gālātēā
Elisā	Vestillā	Rōsālindā, <i>mod.</i>
Fābūllā, <i>Juv.</i>		Rōsāmūndā, <i>mod.</i>
Līgēā		Sāchārissā, <i>mod.</i>
Lýciscā	Alcēstē, <i>Juv.</i>	Sōphōnisbā
Mariā, <i>mod.</i>	Alcippē	Thēlēsinā
Mēlissā	Bārīnē	Thēōdōrā
Mētēllā		
Mýrillā, <i>Ov.</i>		
Nēērā	Æmīllā	Amāryllīs
Pērillā	Cēcīllā	Britōmārtīs
Sābinā	Cānidīā	
Sēlenā, (<i>last dub.</i>)	Ināchiā	
	Quīntīllā	Astēriē
Iānthīs	Sēptīmīā	Cāllirhōē
Lýcōrīs	Sōphrōniā	
Philēnīs	Sūlpiciā	
Agāvē	Aūrelīā, <i>Juv.</i>	Aūfilēnā
		Blouzālindā, <i>mod.</i>

INDEX OF RIVERS, LAKES, AND FOUNTAINS.

f. signifies fountain. *l.* lake. Those with no letter affixed are rivers.

Nār Stȳx	Tigrīs	Tūscă Vēdră
1 Decl.	1 Decl.	2 Decl.
Ană Crăbră, <i>f.</i> Gălă Nēdă, <i>f.</i> Săgră	Acēs 2 Decl. Pāncūs, <i>f.</i>	Arnūs Hēbrūs Hērmūs Indūs Istēr Ōenūs Oxūs
2 Decl.	3 Decl. <i>incr. short.</i>	Bārgūs Bīblūs Bœtūs Cestrūs Chlōrūs Cȳdnūs Daunūs Gallūs Mōenūs Nilūs Rhēnūs Sāgrūs Sārnūs Tmōlūs Vārūs Xanthūs
Abūs Anūs Hēbrūs Bīblūs Lȳcūs Pādūs Sāgnīs Sīlēr Tāgūs	Anās Atāx Cīnȳps <i>incr. long.</i> Crēōn 1 Decl.	
3 Decl. <i>incr. short.</i>	Albă Ansă	3 Decl. <i>incr. short.</i>
Arār (<i>Tib.</i>) Līgēr Tigrīs <i>incr. long.</i> Șălō <i>not incr.</i> Cōrȳs Hālȳs	Cīngă Cissă Jērbă Lērnă, <i>l.</i> Lōcră Măcră Măssă Mēllă Mōsă Pārmă Săgră	Acīs-idīs Arār (<i>Claud.</i>) Lăesīs Băebīs Crāthīs Fārfar Nātīs

<i>not incr.</i>	Erëbūs	Hēlōrūs
Acis-is	Hōrūrūs	Ibērūs
Albīs	Cīmīnūs, <i>l.</i>	Ilyssūs
Arbīs	Clānūs	Isaurūs
Obrīs	Cyānūs	
Bētīs	Dūrūs	Cālēnūs, <i>f.</i>
Lirīs	Minūs	Cāresūs
Phyllīs	Pinārūs	Carinūs
Tigrīs	Rhōdānūs	Cāycūs
	Sāgarūs	Cāystēr
	Silārūs	Cēraunūs
1 Decl.	Tānāgrūs, <i>or</i>	Gālesūs
--	Tānāgēr	Mēlētūs
Dērcē, <i>f.</i>		Nīmīcūs, <i>f.</i>
Dircē, <i>f.</i>	3 Decl.	Pisaurūs
Lērnē, <i>l.</i>	<i>not incr.</i>	Symæthūs
Tarnē, <i>f.</i>		Tīmāvūs
	Arārīs	Tuētūm
	Athēsīs	
3 Decl.	Hypānīs	3 Decl.
<i>incr. short.</i>		<i>incr. short.</i>
Atṛāx	Cōlāpīs	Adōnīs
Strymōn	Fābārīs	
	Sāgarīs	<i>not incr.</i>
<i>incr. long.</i>	Sīcōrīs	
Almō	Tāmēsīs	Isāpīs
Avō	Tānāīs	Oāxis
Ufēns	Tībērīs	Cōrāxīs
		Tyēnīs
Clēōn, <i>f.</i>	1 Decl.	Vīsurgīs
Gāngēs		
Phōenix		
Tirgūs	Hīmēllā	1 Decl.
	Iernā	
<i>not incr.</i>		
Gāngēs	Cābūrā, <i>f.</i>	Cyānē, <i>f.</i>
	Gārūmnā	Psanāthē, <i>f.</i>
1 Decl.	Mārēā, <i>l.</i>	Tīnēās
Abānā	2 Decl.	3 Decl.
Isārā	Achētūs	<i>incr. long.</i>
Crēmārā	Alānūs	Achērōn
Trēbiā	Alaunūs	Aniō
	Anāpūs, <i>f.</i>	Mīniō
2 Decl.	Anigrūs	Phlēgēthōn
Apōnūs	Avērūnūs, <i>f.</i>	Rūbicōn
	Hālēsūs	Sīmōis

1 Decl.	<i>not incr.</i>	Lyncēstis Mæōtis Pērmēssis
Achātēs Lycōrmās	Sētābīs	
	1 Decl.	<i>not incr.</i>
2 Decl.	— — —	Jōrdānīs
Enipeūs	Attāā, <i>l.</i> Delphūsā, <i>f.</i> Dircēnnā, <i>f.</i> Jātūrnā, <i>f.</i> Libethrā, <i>f.</i> Lintērnā, <i>l.</i> Mārgēā, <i>f.</i> Pōtinā, <i>f.</i> Sālpinā, <i>f.</i> Telphūsā, <i>f.</i>	2 Decl.
3 Decl. <i>not incr.</i>		Eurōtās Larinē, <i>l.</i> Pirēnē, <i>f.</i>
Arāxēs Hūdāspēs Orōntēs Cēbrinēs Cynāpēs		3 Decl. <i>incr. long</i>
1 Decl.	2 Decl.	Thērmōdōn
— — —		<i>not incr.</i>
Addūā Albūlā Alīā Axōnā Himērā Istūlā Dūriā Sēquānā Thūriā, <i>f.</i> Vistūlā	Absyrtōs Æsāpūs Alpheūs Amphrysūs Asōpūs Evarchūs Evenūs Æāgrūs Ordessus Bēnācūs, <i>l.</i> Cēratūs Clytūmnūs Cocytūs Lūcrinūs, <i>l.</i> Lyncēūs Mæāndēr Naupōrtūs Pactolūs Peneūs Pērmēssūs Sēbēthūs, <i>f.</i> Spērchius Ticinūs Vultūrnūs	Euphrātēs Fāscartēs
2 Decl.		1 Decl.
Æsarūs Anxius Aūfidūs Ināchūs Dōriūs Fūcinūs, <i>l.</i> Fārfārūs Lārūs, <i>l.</i> Mincius Pinārūs Pindāsūs Rhynchūs		Arēthūsā, <i>f.</i> Hipērēā, <i>f.</i> Cāmārinā, <i>l.</i>
		2 Decl.
		Acālāndrūs Acēsīnūs Achēlōūs Amāsēnūs Arimāspūs Athēsīnūs Thrāsymēnūs, <i>l.</i> Tibērinūs Titārēsūs
		3 Decl. <i>incr. short;</i>
3 Decl. <i>incr. short.</i>	3 Decl. <i>incr. short.</i>	Mārēōtis, <i>l.</i>
Sālmācis	Bēbēis	1 Decl.
		Pālāntiā

2 Decl.	Orchōmēnūs	1 Decl.
Mīnūtīūs	Cāstālīūs, f.	Hippōcrēnē,
Nūmicīūs	Danūbiūs	1 Decl.
	Leūcōsyrūs	
	Pāntīcapūs	
	Sāngāriūs	
1 Decl.		
	1 Decl.	Vētōnīssā
Agānippē, f.		3 Decl.
Oroātes	Cāllīrhōē, f.	not incr.
	Cymōthōē, f.	
3 Decl.	Pāntāgiās	Bōrysthēnēs
incr. short.		
Alŷācmōn	3 Decl.	
not incr.	Eūrŷmēdōn	Argŷrōndās
		Hippōcrēnē, f.
Oroātes	1 Decl.	2 Decl.
1 Decl.	Cēphīsiā, f.	Mēlānīppiōn
	Pālāntiā	Tītāresiūs
Albūnēā, f.		
	3 Decl.	2 Decl.
2 Decl.	Pālāntiās	Acīdālīūs
Æmīniūs	incr. short.	1 Decl.
Archēmōrūs, f.		
Astērīōn		
Eridānūs		
Œchālēūs	Sōrbīnitīs	Lŷīmēliā, l.

CHAPTER III.

Hints for Composition.

THE elegiac couplet is what, by long established custom, the young aspirant to Latin verse first attempts. There are good reasons for this. It is of all others the easiest metre both in its mechanical construction and its style of poetry. From its nature, it does not require any high poetical power; nor does it demand so much knowledge of the ornaments and beauties, of which we have been treating, as any other metre. Let it only be simple, néat, and correct, and both learner and teacher will have reason to be satisfied. Another cause of its facility is, that the sense of each couplet is concluded in itself; even if each line contain a distinct thought, it is not very culpable, at least in a beginner, though doubtless the distich runs much softer and more agreeably if the sense is divided between the two lines, as in the pretty ones of Tibullus—

Flebis, non tua sunt duro præcordia ferro
Vincta, nec in tenero stat tibi corde silex.

i. 1. 63.

And lastly, the couplet being by its construction sufficiently diversified, does not require an artful variation of pause and cadence to relieve the sameness. But no one should be limited to this kind of poetry, when by reading and practice he is qualified to undertake the lyric or heroic. There is no scope for brilliancy or boldness in the elegy; and continued attention to this cramps the style and energy of the learner, and makes him less regard the real beauties of the Roman poets than the scrupulous neatness and ding-dong chime of the Ovidian distich.

With the elegy, however, he must commence, and must commence with great accuracy. We shall here repeat concisely the principal of the instructions already given respecting it. The hexameter must be constructed with the utmost attention to smoothness, no defective cæsura, no spondee in the fifth place; no final elision; the last word either a trisyllable or dissyllable, or very rarely a monosyllable preceded by another. The pentameter must have its two penthememers accurately distinct;

neither of them ever concluded by a solitary monosyllable, excepting *est* preceded by a vowel; the latter ending *only* in a dissyllable, or very rarely in two monosyllables; and the concluding word must be either a noun substantive, a verb, or a possessive or personal pronoun. Very rarely an adjective is found in that place, *Ov. Fast.* v. 292—

Victores Ludos instituere notos.

Novus, it must be remembered, is a peculiarly emphatic epithet; as much so, indeed, as meus, tuus, suus.

Still more rarely an adverb, *Tibul.* iii. 6. 56—

Perfida, sed quamvis perfida, cara lamen.

Magis and ita are found at the end of a pentameter in the *Fasti*, but very rarely. Diu, satis, and a few others are to be met with occasionally, but the effect is bad, and the imitation must be prohibited.

A present participle active cannot possibly be allowed. Catullus, whose verses are no authority for this rule, has, indeed, such lines as

Omentum in flammâ pingue liquefactum.—*Carm.* xc. 6.

But words ending in *—ns*, whether participle or adjective, have no business at the end of a pentameter line.

We have in Claudian

Littora securo tramite summa legens.

And in Ovid,

Corde premit vulnus dissimulatque fremens.

But this line occurs in the *Fasti*; and greater license may perhaps be conceded to narrative and didactic verse.

The first step a teacher should take in order to instruct one who has mastered the common rules of prosody, is, to translate literally a couplet of Ovid, omitting the epithets. This verbal translation the pupil must form into verse, supplying the epithets from the index.

Why do-you-weep, and spoil —— eyes *with* tears?

And beat —— breast *with* —— hand?

Remark, that words preceded by a dash are to have an epithet; words connected by an hyphen are to be expressed in the

translation by a single word; and words in italics are not to appear in the Latin at all. It is needless to dwell upon this part of instruction, which is easy enough both for the teacher and the taught.

Previous to any farther advance, a considerable portion of Ovid and Tibullus should be read and committed to memory, otherwise the work will be to be done without materials. In reading these and any other poets, the duty of the teacher will be, to draw the attention of his pupil to all poetical peculiarities of language, all unusual varieties of metre, and all striking instances of good or bad taste. The easiest kind of subject that can be set before beginners, is description. A few hints for subjects of this class are here subjoined; being *free* translations from original copies of Latin verses. The epithets introduced may be altered at will; as they are not always those which actually belonged to the substantive in the original. The learner should not be encouraged to write long copies, but rather to polish short ones with accuracy. Copiousness should be the result of time and practice. The practitioner may possibly have ideas on the subject sufficient for very many couplets, but unless he has command of words and phrases sufficient to set them off in a becoming dress, he had better confine himself to fewer thoughts, and bestow his labour on the accurate expression and embellishment of these. The best use for the hints here given is, to read them aloud to those who are to employ them; so that they may rather retain a general than a minute recollection of the subject; and while they carry away enough to guide them in the management of the subject, they may still be at liberty to exercise their own invention.

Etiam Parnassia Laurus.—*Virg.*

A laurel I, formerly a maid born of a river; and Phoebus still loves whom he formerly loved. These leaves, these boughs, are rewards for the *happy* poet, whom the *full* theatre (*thēatra pl.*) applauds with *joyful* sound. And when the soldier returns home with conquering arms, I bind his *renowned* temples with my chaplets. He who contends a strong wrestler in the wide ring (*āreāna*) carries off sufficient gifts from my leaves. When the other glory of the wood perishes I alone remain; to me alone is youth constant. I do not become *scar* (*āreaco*) in the *oppressive* summer under a *malignant* sun; nor does the winter which hurts

other things hurt me. The lightning of Jupiter falls harmless on me alone ; my illustrious head averts the fiery darts.

Molles ornate focos.—*Juv.*

Spring returns, and the *dark* face of heaven is again changed, and the pleasanter sun brings-back a new countenance (*ōra pl.*) No longer does it delight to-cherish one's-self by the fire with houses shut-up, whilst the fields are warm with the tepid breath (*flāmine*) of Zephyr. When all-things smile, why do you alone, dear Fire-place (*cāmine*) look dark, clothed in an unwonted cloud? What if (*quid quod*) the retreating winter does not, as before, add fire-bearing honours to you ; what if the former flame is fled? You shall not retain features unhonoured, or disfigured with darkness, when the milder season summons us abroad. But whatever flowers the earth, recently dissolved, bestows, these, for your deserts, I will bring as acceptable gifts. The primrose (*primūla rōsa*) shall now come for an ornament, and, though this is not the proper hour for snow, lilies shall add their snows. And that (*flower, sc.*) which lifts its purple face to the air, before the *genial* beam calls the rest. Nor shall the new leaf be wanting, and the graceful myrtle's shade, and the laurel that blooms with perpetual honour. Thus shall you shine bedecked in vernal and summer vest, until to you, until to the sky, *severe* winter returns. Then will I re-seek you, O host and companion of my pursuits, whether I cultivate wine and jokes or graver (*studies*). Then joyous amid sports and festive times, you lay aside the clouds which you now bear upon-your-brow. Nor do you defile with smoke the *white* statues of my Gods ; nor seize (*corrīpis*) my chimney-tops with *injurious* fire.

Est data libertas.—*Ovid.*

Alaudæ ex caveâ emissæ.

Go now, and free seek your wonted seats ; let your *light* wing cut the *pure* air. Go where the gay crowd of your companions invites you, amid the thickets, or where the meadows are-green. There you may sit upon a *fresh* turf (*vīvo cespīte*), and pour forth your voluntary song. No longer pent in a *close* prison sickly you receive the unpleasant food. No longer your wing being dejected, and eye dull, will you utter your *unwilling* songs with a querulous note. But where the gate of Heaven bounds the

clouds above the ether, you will salute the day with exulting voice. And where the plentiful leaves (*foliorum copia*) clothe the glade, you both fix your home and cherish your progeny. Go lightsome, go happy! may no dangers disturb you; may the *fierce* hawk be far from you when you sing on high: nor may the *rugged* ploughman spoil your household gods, when he cultivates with the plough the *sacred* fields.

Cælo fulgebat luna sereno.—Hor.

Give place, ye clouds, remove the malignant veil which forbids heavenly Cynthia to bless my sight. Lo, where she now comes borne in her bright car, and rides along the blue path of Heaven. The crowd of twinkling (*coruscantū*) stars wait upon their mistress, and shine around with a less light. Hail, queen of night, who with thy triple deity rulest heaven, earth, and the shades below. Hail goddess invoked by many names, and worshipped in various places. Whether you throw your beams upon the marble of your own Ephesus, or the love of Endymion calls you to Laetmos, come favourable to lovers, and to the songs and genius of poets.

*Nequicquam avidos extendere cursus
Velle videmur.—Virg.*

(THE NIGHTMARE.)

Ye fairies, who often lead your merry dances over the green, the new light of the moon favouring, whose care it is to watch over timid damsels, to dispel treachery by day and terrors by night—whose delight it is to sport over the snowy bosom of a lovely nymph, and to flit through her golden hair—haste ye, where Anna, overwhelmed with deep slumber, is stretched languidly on a downy couch. Haste, light shades, protect the beloved damsel;—O that I could myself be united to your troop. But ah! why does she thus heave sighs from the depth of her bosom, why does her heart beat, her lips tremble? The drops start from her forehead, a sickly quivering shakes her limbs, and the former colour remains not on her tender cheek. Alas! the terrible Nightmare (*Incubus*) is sent from the infernal shades, and clings, no trifling burthen, to her bosom. Sometimes she seems to fly pursuing furies, and to yield her captive hands to chains; and sometimes she wanders among serpents and raging lions and dogs, threatening to devour through a thousand mouths. Now

she visits the depths of the sea, and the buried Manes, and crosses a mournful shade, the Stygian lake. Haste, then, ye fairies, cut short the fearful sleep, and let not my Anna feel such bitter terrors; but throughout the hours of night send to the damsel's eyes either unbroken slumber, or soothing dreams, such as Venus when, amid myrtles and rosebuds, she sleeps on the Idalian turf, enjoys. So may the fresh grass bloom richly for you through the woods; so may venerable Night favour your dances; and whenever ye trip delighted in the vernal shade, may the queen moon pour forth a brighter beam.

Labuntur altis interim ripes aquæ.—*Hor.*

O rivulet, clearer than glass, with how gentle a stream do you bathe my *rich* lawns and *beautiful* meadows. On your banks grow fair flowers; the lilies dip their heads in your waters, the alder-tree and white poplar rise up on either side, that a cool shade may protect your channel (*alvĕūm*); on whose boughs sits the *bright* kingfisher (*alcÿōnē*), and watches her *finny* prey; they meanwhile shun the pebbly shallows (*vāda*), and seek the deep recesses (*lātēbras*). But there another enemy awaits them; the heron (*ardēa*) wades with hostile legs. Whether the speckled back of a trout (*trutta*) attracts him, or an active frog chaunts its old note. A swarm of flies plays upon your surface which the gentle air has brought forth. Among these darts the swallow, and takes home much prey to his *mud* house. How pleasant is it to ramble on your banks in the *cool* evening, when light æephyr excites (*āgit*) his latest breathings (*flamīna*). And the moon is shewn in your surface with reflected image, and, except the murmur of your stream, all is silent. Also, in the early dawn, I would roam a fisher beside you, and seek the scaly people with *deceitful* bait. My *light* rod (*ārundo*) should trample between the thickets, and the *long* line should swim on the water. Then would I not envy the delights of cities, nor should the *vain* crowd of sports attract me.

Πᾶν ἔπος ἀφ' ὁδοῦ γὰρ τῶνδε λείγῃ σέματι.

Formerly, borne on the wing of my parent bird, I cut the liquid air, or swam on the waters. But now I have other duties, greater, but full of trouble and labour. Now my care preserves whatever the mind thinks, which the paper filled with my marks

stores up. Through me the transactions of past times are recorded; through me the poet sings what the muse inspires. Silent myself, I can say whatever another would say, and though a tongue is absent, conversation abounds. I am also present an assistant to faithful lovers, and bear whatever the nymph or her paramour (*procus*) may send. O ye between whom a long tract intervenes, come hither if ye are willing to seek my aid! O ye whom the wave of *raging* ocean divides, I can join those whom the water separates. I would fain say more, but my voice, weary with talking, and my dried-up tongue, deny me the power of utterance.

The next step is Lyric poetry. And here we would strongly recommend the learner not to indulge himself in practising a variety of metres. Let him confine himself principally to the Alcaic, and aim at excellence in that. Now and then a copy of Sapphic or Glyconian verses may be composed by way of change. Iambic occasionally, and hendecasyllabic also should be learned, and allowed when the subject suits; remembering that for the most part the former metre is suited to a grave argument, the latter to a playful one. Translations from the *chori* in the Greek tragedians, and from Pindar are excellent practice for Lyric verse; for while the general sense of the original is retained, there is room for amplification and fancy, and an opportunity for introducing Greek idioms which contribute so much to the beauty of this kind of poetry.

The Hexameter verse is not to be attempted till after much reading and practice in the other kinds. The ear must have been well exercised in the variety of pause and modulation necessary for this metre. Virgil must have been studied with minute attention; Lucretius should be read attentively; and parts of the *Metamorphoses*, of Lucan, V. Flaccus, Manilius, Statius, and Sil. Italicus, would be found highly improving. The first kind of subjects chosen should be didactic, in order to draw the attention to the *Georgics*. Such as the following—"Exigui lætus plantaribus horti," description of a garden, rules for laying it out; fruits and flowers; different work in different seasons. "Quatuor ausus jungere equos rapidisque rotis insistere," Describe the different kinds of carriages; gig, tandem, phaeton, four-in-hand; the training of horses, method of driving, caution

against accidents, &c. This may be done playfully, yet without compromising the dignity of poetry. The "*Machinæ Gesticulantes*" of Addison, and the "*Muscipula*" among the Oxford prize poems, are excellent instances of this; Punch in the former, and Taffy in the latter, are splendidly mock heroic. Of the same kind are "*Gemit impositis incudibus antrum*," a blacksmith's shop. "*Pagus agat festum*," a village wake. "*Sævita nuda manus*," a boxing match. "*Ipsa dierum festorum herboso colitur si quando theatro majestas*," strolling players in a barn. Of another kind are the following—"Alituum genus," describe the most striking kinds of birds; the eagle and his haunts; mode of taking wild fowl in the rocks of the Scottish islands; birds of plumage, of song; the traveller swallow, the dove, the cuckoo, invader of other birds' nests; game; episode of the bow and the gun; sea-fowl, &c. "*Humida gens ponti*," whale-fishing, seal-taking, catching salmon by torch-light; shoals of herrings; spearing the dolphin, &c. "*Auritosque sequi lepores*," look into Somerville's Chase for hints. "*Maxima taurus victima*," bull-fight in Spain, see the first canto of *Childe Harold*. "*Vivos ducit de marmore vultus*," sculpture, description of the Apollo Belvidere, Venus de Medici, the Laocoon, Dying Gladiator, &c. Other subjects of a more philosophical kind may then be proposed. "*Mnemosyne*," the pleasures of memory in the old, the absent lover; recollection of a dead friend when revisiting the places where we knew him. Dreadful recollections of crime—Orestes, Macbeth. Happy the memories of the good. So, Hope, Imagination, and other mental operations may be treated, in the style of Lucretius.

We need not give subjects for narrative, historical, pastoral, descriptive, copies of verses; they may be found every where; and one who has been well practised in the lower departments of versification will want very little assistance in their execution. All that he requires will be the mere outline. Thus, if "*the Friendly Isles*" were proposed to him, he must have Cooke's voyages put into his hands. "*The Earthquake at Lisbon*;" "*The Death of Wolfe*;" "*Cromwell*;" "*The Massacre of the Druids by the Romans in the Isle of Anglesea*;" "*The Nile*;" "*The Pillar of Trajan*;" "*Delphi*;" in all such subjects either he should have time and facilities for procuring full information respecting them, or else it should be the care of his instructor

to select for him their most prominent and feasible points arranged in good order. But a well informed and active minded boy would prefer the former method.

The last species we shall mention is the Satirical. Of this, as we have already noticed, there are two kinds, the playful and the severe. The former is the style of Horace, and may be employed on ludicrous subjects, such as burlesque grievances, awkward accidents, and humorous narratives. Take the following as specimens—"Captat arundine pisces;" miserable fishing party—long walk through the wet grass—accidents with tackle—no sport except minnows and jack-sticklebacks as long as my finger—one gets a ducking—all hungry and tired—heavy storm—come home wet and laughed at. "Calendæ Septembris," cockney's adventures on the first of September. "Benè qui cœnat benè vivit," city turtle-feast. "O rus, quando ego te aspiciam?" cit's country excursion. "Num quid de Dacis audisti?" a news-monger who bores every body with monstrous lies. "Patinam qui tollere jussus semesos pisces tepidumque ligurrierit jus," troublesome, idle, thievish servants, like those described in "High Life below Stairs." "Occidit miseros crambe repetita magistros," a village school. "Da spatium vitæ," Mrs. Thrale's fable of the Three Warnings.

There are few subjects fit for boys to deal with that suit Juvenal's style; it requires depth of meaning, cutting remark, bitter irony, and strength of language, to which it is neither to be expected or wished that boys should attain. We will give one specimen: "Blando caudam jactare popello," Borough election. Description of the scene—obsequiousness of the candidates—insolence of the voters—bribery—the hustings. Speech of the first candidate, a thin, yellow, eloquent radical, *notâ jam callidus arte*, who bawls for equal rights, annual parliaments, no taxes, execrates the nobles, talks of Ireland and America and the French war, praises the people and himself. The next, a sleek good-humoured fellow, "*Cujus erat mores qualis facundia, mite ingenium*," pleased always with the present state of things, and with whoever is in power, always on the side that has something to give, and thinks more of his dinner than his country. He shakes his empty head, praises *Sejanus*; tells the people they are the most glorious and happy nation in

the world ; that circumstances are flowing in the most favourable side, and exhorts them to elect himself in order to preserve so blessed a state. Then comes a young patrician, making his first appearance in public ; his pride having been much hurt during the day at being obliged *prensare manus multa fuligine nigras*, and at being treated with so little respect by the "*vulgus pars ultima nostri*:" speaks little and blushes much. The whole concludes with a fight among the parties, distinguished by *vitta versicolores*. It will be evident from this instance, that severe satire is not the kind of poetry for young people. The playful style may occasionally be allowed, but as it tends to produce a laxity in the construction of the hexameter verse, the practice of it should not be encouraged.

THE END.





